DOCUMENT RESUME

ED 462 324 SO 028 622


AUTHOR Zuk, W. M.; Bergland, D. L.
TITLE Art First Nations: Tradition and Innovation. Intermediate Program Teacher's Guide 2.
ISBN ISBN-2-921370-91-3
PUB DATE 1992-00-00
NOTE 216p.; For student workbook, see SO 028 621. Art reproductions not available from ERIC.
AVAILABLE FROM Art Image Publications Inc., P.O. Box 160, Derby Line, VT 05830 (Teacher's Guide: product code I200142, $22.53; complete kit: produce code I200145, $130.63). Tel: 800-361-2598 (Toll Free); Fax: 800-559-2598 (Toll Free); Web site: http://www.artimagepublications.com.
PUB TYPE Collected Works - General (020) -- Guides - Classroom - Teacher (052)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Alaska Natives; *American Indian Culture; American Indian Studies; American Indians; Art; Art Activities; Art Criticism; *Art Education; *Art History; *Artists; Canada Natives; *Cultural Education; Curriculum Guides; Foreign Countries; Instructional Materials; Intermediate Grades; Multicultural Education; Teaching Guides; Units of Study; Visual Arts
IDENTIFIERS North America



ABSTRACT

This comprehensive teacher's guide and 20 laminated art reproductions are part of an instructional resource designed to assist teachers in incorporating Native American studies into the elementary art program and general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. These draw on a comparative picture method to show relationships between tradition and innovation by featuring both a traditional and an innovative artist, and encouraging examination of the similarities and differences in those cultures and artworks. Artists and cultures examined are: Unit 1: Southwest, (1) Helen Hardin (Santa Clara Pueblo) and Anonymous (Hopi) and (2) Conrad House (Navajo/Oneida) and Anonymous (Anasazi); Unit 2: Arctic, (1) Edward Kiokan (Eskimo) and Anonymous (Eskimo) and (2) Manasie Akpaliapik (Inuit) and Anonymous (Dorset); Unit 3: Eastern & Northern Woodlands, (1) Jackson Beardy (Woodland Cree) and Anonymous (Ojibway) and (2) Daphne Odjig and Anonymous (Potawatomi/Odawa); Unit 4: Plains, (1) Blackbear Bosin (Kiowa/Comanche) and Anonymous (Cheyenne) and (2) Edward Poitras (Metis) and Anonymous (Arapaho); and Unit 5: Northwest Coast, (1) Roy Henry Vickers and Anonymous (Tsimshian) and (2) Bill Reid and Anonymous (Haida). In addition to a program introduction, the teacher's guide gives suggestions for critical inquiry in art history, hands-on activities, and artistic heritage appreciation. Assessment tools and extension activities are included. The guide also provides unit organization charts, maps, time lines, biographies of the artists and overviews of the cultures represented, descriptions and small color reproductions of the artworks discussed, reproducible student sheets, and resource lists. (MM)

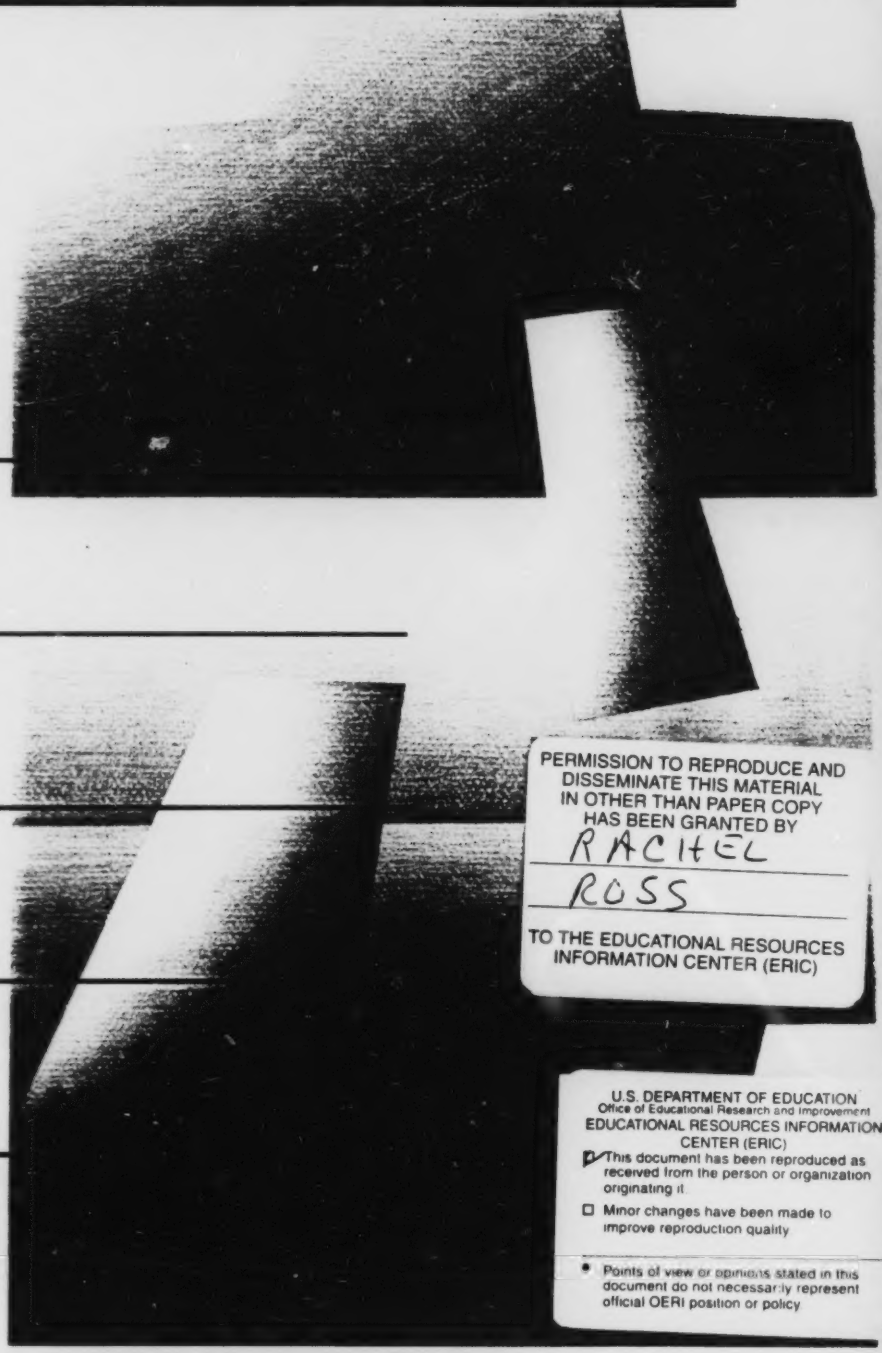


Reproductions supplied by EDRS are the best that can be made from the original document.

ED 462 324

# ART
# *FIRST NATIONS*

## TRADITION AND INNOVATION



SO 028 622

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY
RACHEL ROSS
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

**INTERMEDIATE PROGRAM 2**
**TEACHER'S GUIDE 2**

**W. M. Zuk**
**D. L. Bergland**

BEST COPY AVAILABLE

ART IMAGE PUBLICATIONS, INC

# ART

## *FIRST NATIONS*

## TRADITION AND INNOVATION

1502

**INTERMEDIATE PROGRAM 2**
**TEACHER'S GUIDE**

**Dr. W. M. Zuk**
**Dr. D. L. Bergland**

# Contents


INTRODUCTION ..... 1

PROGRAM AIMS ..... 3

PROGRAM STRUCTURE ..... 4
- Unit Organization ..... 5
- Module Features ..... 6

TEACHING THE PROGRAM ..... 8

CULTURE MAP ..... 19
TIMELINES: Southwest ..... 20
- Arctic ..... 21
- Eastern and Northern Woodlands ..... 22
- Plains ..... 23
- Northwest ..... 24

SOUTHWEST Module 1 - Helen Hardin ..... 27
SOUTHWEST Module 2 - Conrad House ..... 43

ARCTIC Module 1 - Edward Kiokan ..... 63
ARCTIC Module 2 - Manasie Akpaliapik ..... 80

EASTERN WOODLANDS Module 1 - Jackson Beardy ..... 99
EASTERN WOODLANDS Module 2 - Daphne Odjig ..... 116

PLAINS Module 1- Blackbear Bosin ..... 135
PLAINS Module 2- Edward Poitras ..... 151

NORTHWEST Module 1- Roy Vickers ..... 171
NORTHWEST Module 2 - Bill Reid ..... 188

GLOSSARY ..... 205

LIST OF REPRODUCTIONS ..... 213

"Traditions are voices from our ancestors telling us to respect the old ways. They are important in making us feel good about ourselves.
Innovation is the new way. It calls us to the future. It tells us to walk on new paths, to explore new things, and to experience ways that are different. But we cannot do this with comfort if we do not know and respect the things that have come before us. It is the brave person who walks in new directions".

(Maukskumben, 1990)

Editor-in-chief: Rachel Ross
Editorial Assistant: Lou Garard
Cover artwork: Don Bergland
Cover design: Robert Devost
Illustrations: Bill Zuk

## Copyrights

This material, either text or art reproductions, may not be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, or by any information storage or retrieval system.

*Art Image Publications authorizes the reproduction of the Clue Sheets found at the end of each module, for the exclusive benefit of the student. These may be used solely in conjunction with the Art First Nations program and according to specifications.*

All rights reserved

Copyright © 1992 Art Image Publications, Inc.

ISBN: 2-921370-91-3

**CANADA**
Art Image Publications, Inc.
P.O. Box 159, Station "E"
Montreal, P.Q., Canada H2T 3A7
Tel.: (514) 495-1222
Fax.: (514) 272-6058

**U.S.A.**
Art Image Publications (U.S.A.) Inc.
61 Main Street,
P.O. Box 568
Champlain, N.Y. 12919
Tel.: 1-800-361-2598
Fax.: (518) 298-5433

**FRANCE**
Les Éditions l'Image de l'Art
1 Boîte postale no. 37
93390 Clichy-Sous-Bois
Tel.: 43.32.30.50
Fax.: 43.51.99.22, Allée du Verger

Printed in Canada

# Acknowledgements

There are numerous people to thank for supporting the Art First Nations project. To Rachel Ross who provided many suggestions for improving what we were doing; to Yvan Boulerice, president of Art Image Publications, who knew that the project would make a valuable contribution; to Bruce Sealey, professor Emeritus at the University of Manitoba, who was our consultant; to Bob Boyer, head of the Saskatchewan Indian Federated College, who endorsed our efforts; to Leo Bushman, former director of the American Indian Arts Institute in Santa Fe, New Mexico, for his insights; to Alfred Young Man of the University of Lethbridge, for his guidance and suggestions; to Dr. Betty Hanley, K. Anderson, and Clive Whitfield, who took the time to read our early manuscripts; and to Dr. Dale MacIntosh, our Department Head who supported our team effort.

# Introduction

The "Art First Nations" program is an instructional resource to assist intermediate art specialists and teachers who wish to complement their art program and incorporate Native aboriginal studies into the general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. Through an exploration of these ideas, an understanding is fostered of the ways First Nations artists share their identity, beliefs, and values in today's world. "First Nations" refers to indigenous people whose ancestors were the original inhabitants of Canada and the United States.

The Art First Nations program features both traditional work based on old and established beliefs and customs as well as innovative artwork which is recent and reflects new outlooks and perspectives. It focuses on a selection of innovative artists whose work derives from traditions of their culture. These artists renew their cultural traditions by creatively altering and changing ideas. As the traditional works tell of the original beliefs and values of a people, the innovative works show the creative response to new influences.

To study the relationship between tradition and innovation, a comparative picture method is used. Similarities and differences are examined in paired reproductions of artwork. This comparative approach provides a foundation for exploring art history, critical inquiry, creative hands-on activities and appreciation of artistic heritage.

# Program Aims

The Art First Nations program uses a structure which emphasizes the skills and techniques associated with the seeing and making of art.

**SEEING:** Perception or seeing activities are a vital component of a balanced art program. These seeing activities involve a problem-solving approach allowing students to determine the difference between a traditional artwork and its innovation. In order to successfully determine this difference, students become aware of the history and culture of artists and their artwork. They explore questions related to analytical investigation, personal interpretation, history and symbolism. This approach provides students with a basis for understanding and valuing the art they see, as well as a respect for contributions made by First Nations artists.

**MAKING:** The production of art is also a vital component of the Art First Nations program. Creative hands-on experiences represent a fundamental and unique way of communicating visual ideas. The specific purpose of making art in this program, is to allow students to actively participate in an innovative experience as they represent and express individual ideas. Art First Nations develops students' abilities to work in the manner of innovative artists and explore ideas through their own personal visions and outlooks. They are encouraged to examine their own experiences and produce artwork that reflects innovation. The process of allowing students to creatively alter existing ideas, helps them begin to understand how innovation works.

# Program Structure

## THE UNITS

The program consists of five units, each dealing with some of the major geographical regions in North America. The selected regions are:

1. Southwest
2. Arctic
3. Eastern and Northern Woodlands including the Great Lakes
4. Plains
5. Northwest Coast

The geographical regions and cultures in the program embrace a variety of indigenous groups in North America from the southwestern and northern woodlands regions of the United States to the Arctic areas of Alaska and Canada. Although there are well over one-hundred cultural groups in North America, this program represents only a selective survey.

## UNIT ORGANIZATION

Each unit consists of two modules. Each module features a traditional and innovative artist, their cultures, a theme, and an artwork. Each unit and module is self-contained and may be taught in any order desired.

| REGION & ARTISTS | CULTURE | ARTWORK |
|---|---|---|
| **UNIT 1. SOUTHWEST** | | |
| Module 1 - Innovation - Helen Hardin | Santa Clara Pueblo | Painting |
| Tradition - Anonymous | Hopi | Dance Wand |
| Module 2 - Innovation - Conrad House | Navajo/Oneida | Ceramic Plates |
| Tradition - Anonymous | Anasazi | Clay Bowl |
| **UNIT 2. ARCTIC** | | |
| Module 1 - Innovation - Edward Kiokan | Eskimo | Mask |
| Tradition - Anonymous | Eskimo | Mask |
| Module 2 - Innovation - Manasie Akpaliapik | Inuit | Bone Carving |
| Tradition - Anonymous | Dorset | Antler Carving |
| **UNIT 3. EASTERN & NORTHERN WOODLANDS** | | |
| Module 1 - Innovation - Jackson Beardy | Woodland Cree | Silkscreen Print |
| Tradition - Anonymous | Ojibway | Drum |
| Module 2 - Innovation - Daphne Odjig | Potawatomi/Odawa | Mural |
| Tradition - Anonymous | Potawatomi/Odawa | Beaded Bag |
| **UNIT 4. PLAINS** | | |
| Module 1 - Innovation - Blackbear Bosin | Kiowa/Comanche | Painting |
| Tradition - Anonymous | Cheyenne | Painted Hide |
| Module 2 - Innovation - Edward Poitras | Metis | Constructed Skull |
| Tradition - Anonymous | Arapaho | Painted Skull |
| **UNIT 5. NORTHWEST COAST** | | |
| Module 1 - Innovation - Roy Henry Vickers | Tsimshian | Silkscreen Print |
| Tradition - Anonymous | Tsimshian | Carved Chest |
| Module 2 - Innovation - Bill Reid | Haida | Gold Box |
| Tradition - Anonymous | Haida | Argillite Panel Pipe |

## MODULE FEATURES

Instructional ideas developed for the Art First Nations program include a variety of themes, media and techniques which are explored through SEEING and MAKING activities. These activities identify aspects of innovation through critical dialogue and hands-on activities.

## THEMES

The selection of themes is based on both traditional and contemporary aboriginal views which foster positive, caring attitudes and values towards others and towards the Earth and all its creatures. Consequently, topics dealing with elements of nature and other concerns (life cycles in nature, protective powers, plant life which is a vital part of existence, birds and animals which are to be revered and respected) are highlighted in the thematic structure. The themes set the stage for an understanding of the cultural symbols, motifs, and mythologies used in the changing lives of aboriginal people.

## SEEING

The SEEING section provides information for determining how an innovative artwork is different from a traditional one. It uses a critical approach to determine how the innovative artwork differs from the traditional artwork in terms of the elements and principles of design, media, symbolism, cultural and historical elements.

## MAKING

The MAKING section consists of a production activity using the innovative ideas of the featured artist. It expands on the knowledge from the SEEING section by using the artists' ideas as inspiration and innovative strategies to express a theme through creative hands-on activities.

| ARTIST | SEEING ACTIVITY<br>Identifying Aspects of Innovation | THEME | MAKING ACTIVITY<br>Applying Aspects of Innovation |
|---|---|---|---|
| **Helen Hardin**<br>Module 1 - Southwest | line, shape, color, repetition, composition | Kachina | Connections between kachinas and people are represented and elaborated with geometric designs in a painting and felt pen activity. |
| **Conrad House**<br>Module 2 - Southwest | shape, form, color, emphasis, contrast | Animal/Earth | Separation is represented by combining barriers and animals in a painted ceramic plate. |
| **Edward Kiokan**<br>Module 1 - Arctic | shape, form, color, balance, repetition | Face | The life cycle of an animal is represented by combining bird and animal parts and elaborating them with attachments to create a mask. |
| **Manasie Akpaliapik**<br>Module 2 - Arctic | form, shape, space, balance, repetition | Face | Expressive facial features are represented and combined with a creature in flight to create a clay sculpture. |
| **Jackson Beardy**<br>Module 1 - Eastern & Northern Woodlands | line, shape, color, repetition, contrast, balance | Goose | New life is represented by combining bird and animal shapes and elaborating them in a paper collage. |
| **Daphne Odjig**<br>Module 2 - Eastern Woodlands | shape, color, rhythm, composition | Thunderbird | A thunderbird's protective power is represented and combined with people and shown in a mural. |
| **Blackbear Bosin**<br>Module 1 - Plains | shape, color, line, space, contrast, rhythm | Horse | Action and drama are represented by combining animals with an elaborated background scene in a painting. |
| **Edward Poitras**<br>Module 2 - Plains | line, shape, form, color, balance, repetition | Skull | A relationship between people and the earth is represented and combined and elaborated in a papier mâché skull construction. |
| **Roy Vickers**<br>Module 1 - Northwest Coast | shape, form, line, color, repetition, contrast | Face | A transformation of the face is represented and combined with an animal head in a printing and painting activity. |
| **Bill Reid**<br>Module 2 - Northwest Coast | form, color, emphasis, arrangement | Whale | The idea of freedom is represented and combined with a container and elaborated through engraving in a clay sculpture. |

# Teaching the Program

The program contains directions for easy practical use and exploration through SEEING and MAKING activities.

## SEEING

### OBJECTIVES

Objectives of the seeing section enable students to:

- demonstrate an understanding of the life and culture of an innovative First Nations artist;
- use a critical approach to distinguish similarities and differences between a traditional and an innovative artwork;
- know the history, tools, techniques, and materials of the artworks;
- learn to see how innovative artwork differs from traditional artwork in terms of elements and principles of design, cultural context, and symbolism.

### VOCABULARY

**Teachers become familiar with the vocabulary of art and communicate it to students. Definitions are found in the glossary**

### MOTIVATION

**Reproductions are displayed and stories related to the theme of the module are communicated to the students in an enthusiastic way to promote visualization or mind pictures.**

Storytelling is an important vehicle for transmitting ideas. Each instructional module begins with an invented story and many deal with the legends, myths, attitudes and values of First Nations people. Many stories are directly related to the art reproductions. A fundamental aspect of the stories deals with visualization and enables students to form a picture of an object, event, or situation in their minds. This is accomplished by having students become comfortable and relaxed with as little distraction as possible. The teacher may ask students to close their eyes while the story is being told. Once the story is presented, their curiosity is stimulated and they are ready to engage in group discussion and analysis of art works.

## DISCUSSION

**After the story, student attention is focused on the two reproductions to determine how one artwork is new and different from the other. The artworks are then explored using the generic critical approach of description, formal analysis, interpretation, and judgement, which is widely approved in art education.**

## DESCRIPTION

**Students describe the subject matter and the elements of design in each artwork, in order to help them understand how the innovative work differs from the traditional one.**

The elements of design or sensory qualities are basic visual features found in each artwork. They include line, shape, form, color, texture, and value.

## FORMAL ANALYSIS

**After describing the elements, students discuss the principles of design in each artwork, so that they understand how the innovative work differs from the traditional one.**

The principles of design or formal qualities tell how the elements are arranged or organized into a composition. They include balance, contrast, emphasis, movement, rhythm, and pattern.

## CULTURAL CONTEXT

**Information is provided about the artworks and students investigate the history, materials, and uses of each artwork. A discussion occurs about the tools, techniques, and materials used to make the artworks and the differences between them. Through questioning activities, students come to understand how the innovative artist was influenced and guided by traditional ideas.**

A detailed description of each artwork includes its title, size, medium, techniques, and the circumstances surrounding its creation.

## INTERPRETATION

**Students interpret the meaning of the artwork through personal responses dealing with their feelings, and the mood or atmosphere evoked by the artwork. Prepared information is provided which deals with symbolism or ideas representing important beliefs and customs. Through questioning strategies, they continue to reflect on the values of the culture.**

Symbols are important ways of sharing meaning in a culture. They consist of ideas that represent or stand for something of special significance. For instance, respect for the earth and all living creatures is a common refrain in aboriginal cultures. In this connection, the circle is often used as a symbol of reverence for the universe, i.e. black painted dots represent the sacredness of the earth in some Plains cultures; circular hoops attached to masks represent the mystery and protective power of planetary systems.

## JUDGEMENT

**Students explore the significance and value of the artworks by asking questions which lead to making a decision about the quality of the artwork.**

Judgement is the last step in art criticism and should be postponed until description, formal analysis, and interpretation have been completed. As students become proficient at discovering the unique qualities of an artwork, they should also develop decision-making capabilities related to its value and significance. "Did they prefer one artwork over the other and why?" This involves discussing the uniqueness of the artwork as well as explaining and justifying choices and preferences. Students should be made aware that their opinions are valued as they make reasoned comments about the quality of the artwork.

## ACTIVITY - CLUE SHEET

**At this point, students are reasonably familiar with the similarities and differences in the artworks. To prepare students for an assignment, they need the information provided in the Biography and Culture texts found at the end of each module. Students may read the workbook information independently, or if workbooks are not available, the teacher can read it from the Teacher's Guide. After the Clue Sheet is completed, the teacher checks and discusses responses with students as part of the assessment process.**

The Biography Sheet includes information about the interests, experiences, and outlooks of the artists, as well as how innovative ideas are achieved. The Culture Sheet provides information about traditions, cultural beliefs and values, as well as geography, history, art materials and techniques. The Clue Sheet which consists of ten questions and a paragraph writing section, provides a means of assessing students' abilities to determine the differences between the innovative and traditional artwork.

## ASSESSMENT (of knowledge)

**Monitoring progress and achievement of students is conducted through Clue Sheet analysis and student interaction.**

Assessment strategies focus on students' understanding of the formal, cultural, and symbolic differences between the innovative and traditional artwork. These strategies include:

1. Informal observation and oral communication based on questions and answers in the discussion section.
2. Written and oral accounts, and anecdotal records of student interest, participation, and accomplishment (students should be encouraged to discuss one another's ideas).

## ENRICHMENT/EXTENSION

**For further exploration and practice beyond the basic assignments, enrichment and extension activities are provided. These focus on the work and ideas of the featured reproductions in the module, as well as extending them to wider cultural contexts.**

Enrichment and extension activities are designed to encourage further exploration and practice beyond basic assignments. Every opportunity is taken to integrate concepts and activities with other subject areas (social studies, creative writing, dance, drama and music). The activities are offered as an example of expanding thematic ideas. Teachers can develop activities relevant to their own class and community needs through individual and group research, school productions, contemporary applications (video, radio, and television), or activities focusing on developing cooperative and multicultural events within the community.

## MAKING

### OBJECTIVES

Objectives of the MAKING section enable students to:

- demonstrate the ability to express original ideas connected with a theme;
- know specific vocabulary, tools, materials, and techniques of various art media;
- reveal the capability to use a change tool or innovative strategy to creatively alter or transform an idea.

### VOCABULARY

**Students become familiar with the vocabulary and communicate it orally or in writing.**

### MATERIALS

**The classroom is prepared by obtaining the materials and equipment listed.**

Careful and thoughtful attention to preparation and management of the classroom is a key factor in effective teaching and learning. This involves preparing the classroom in advance, providing easy access to materials, and allowing time for clean-up and concluding activities.

### DISCUSSION

**Displayed reproductions are reviewed to determine their similarities and differences. The nature of the artwork to be made and the problem to be solved are also communicated.**

## CHANGE TOOLS

**Teachers emphasize that artists use a variety of change tools to make their work innovative and that students will use various strategies to creatively alter ideas in project activities.**

Change tools are strategies for altering or transforming visual ideas in imaginative ways. This process is known as image development. An important aspect of the creative image making process involves knowing how to creatively alter images. One of the most important change tools used in innovation is **combination** which involves bringing together images into new arrangements. Some other change tools include: **addition** or attaching parts to expand an image, **elaboration** to enhance detail, **repetition** to repeat elements in a patterned or rhythmic way, and **transformation** to change or alter the outward appearance or structure, sometimes in stages. There are many change tools used by artists over and above those discussed in the modules. Teachers are well advised to investigate art education resources dealing with image development strategies.

## ACTIVITY AND PROCEDURES

**Procedures are suggested for exploring and completing the project.**

These usually include discussing or brainstorming an idea, exploring ideas in preliminary sketches, and then following steps leading to the completion of the project.
Note: Illustrations accompany each set of modules and provide a general guideline for the way procedures unfold or develop in the creation of artwork. Teachers are cautioned about using these illustrations in a prescriptive way to dictate or unduly influence students away from their own imaginative ideas.

## ASSESSMENT (of the children's products)

**Production results are displayed and students are made aware of the importance of assessing their own artwork and determining its strengths and weaknesses. To encourage this, whole class, small groups or peers are used to explore and discuss ideas. Students' individual comments and the degree to which they are thoughtful and critical of their own work and others are noted.**

Assessment strategies should focus on the effective use of media and techniques displayed during the making activity. This includes methods of creating artwork and ways ideas are developed. These strategies include:

1. Oral and written accounts of student interest, participation, and accomplishment based on the selection and development of original ideas (experimental exploration of techniques, creative organization of visual ideas, demonstrated ability to use change tools). Written accounts can be documented by both the teacher and the student.
2. Portfolio collections of student artwork which show developmental changes in artistic ability over time. Photographs and videos of students' accomplishments may also be used to supplement assessment data.

## ENRICHMENT/EXTENSION

**For further exploration and practice beyond the basic assignments, enrichment and extension activities are provided. These focus on the ideas of the featured reproductions in the module, as well as extending them to wider cultural contexts.**

Enrichment and extension activities are designed to encourage further exploration of ideas and practice in making art forms beyond basic assignments. Every opportunity is taken to integrate concepts and activities with other subject areas (social studies, creative writing, dance, drama, and music).

## BIOGRAPHY AND CULTURE

A Biographical section provides background information about the artist's life. This includes birthdate, cultural influences, and other current activities and contributions of the artist. A cultural information section includes geographical data and historical information, providing an understanding of the contexts in which the artworks were created. Both biographical and cultural information sections provide data for completing Clue Sheets.

## TIMELINES

Timelines establish a chronological history of aboriginal habitation in North America over many thousands of years. They also play an important role in creating an awareness of art history by dating the artwork, locating it in prehistory or modern times, and showing time intervals as a basis for comparing traditional and innovative ideas.

## GLOSSARY

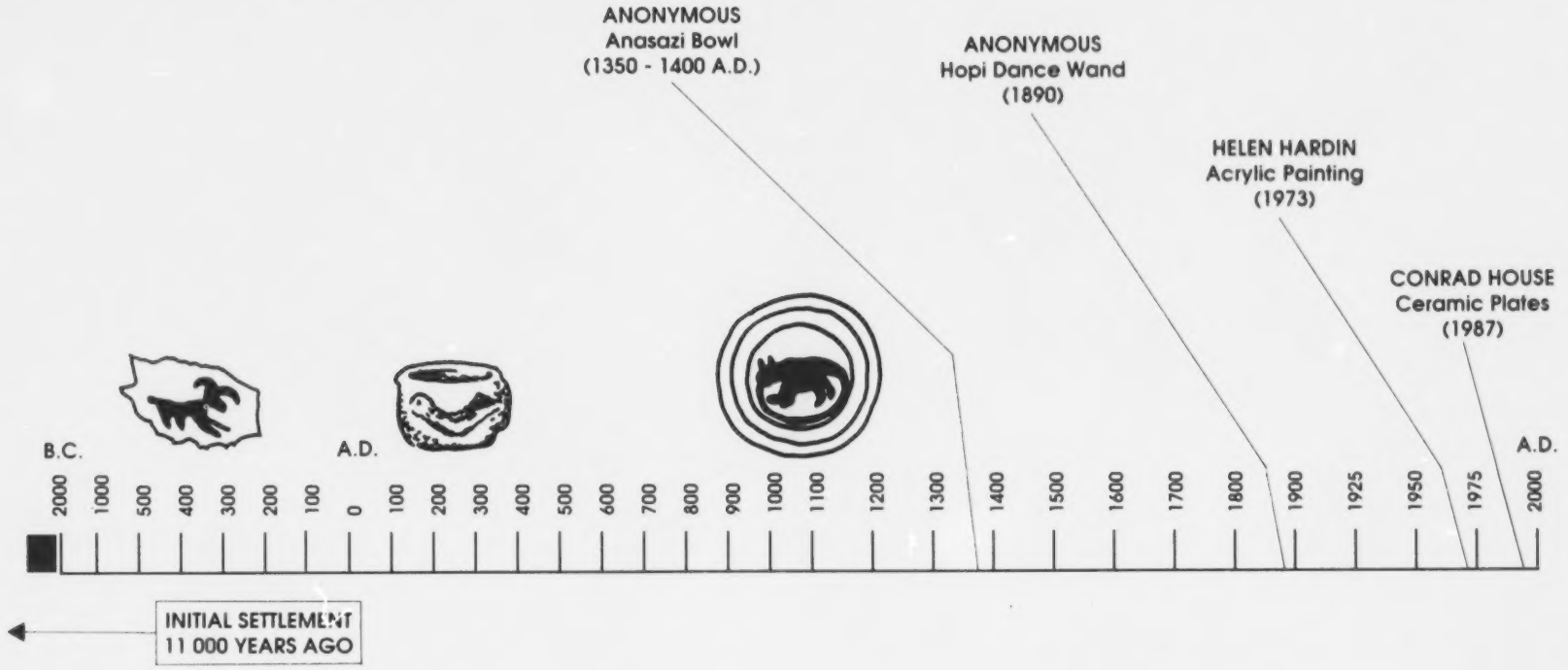
To assist with the implementation of the program, a glossary is included which contains definitions of elements and principles of design, materials, tools, techniques, and vocabulary specific to the cultures being studied.

# CULTURE MAP

# ART and CULTURE TIMELINES

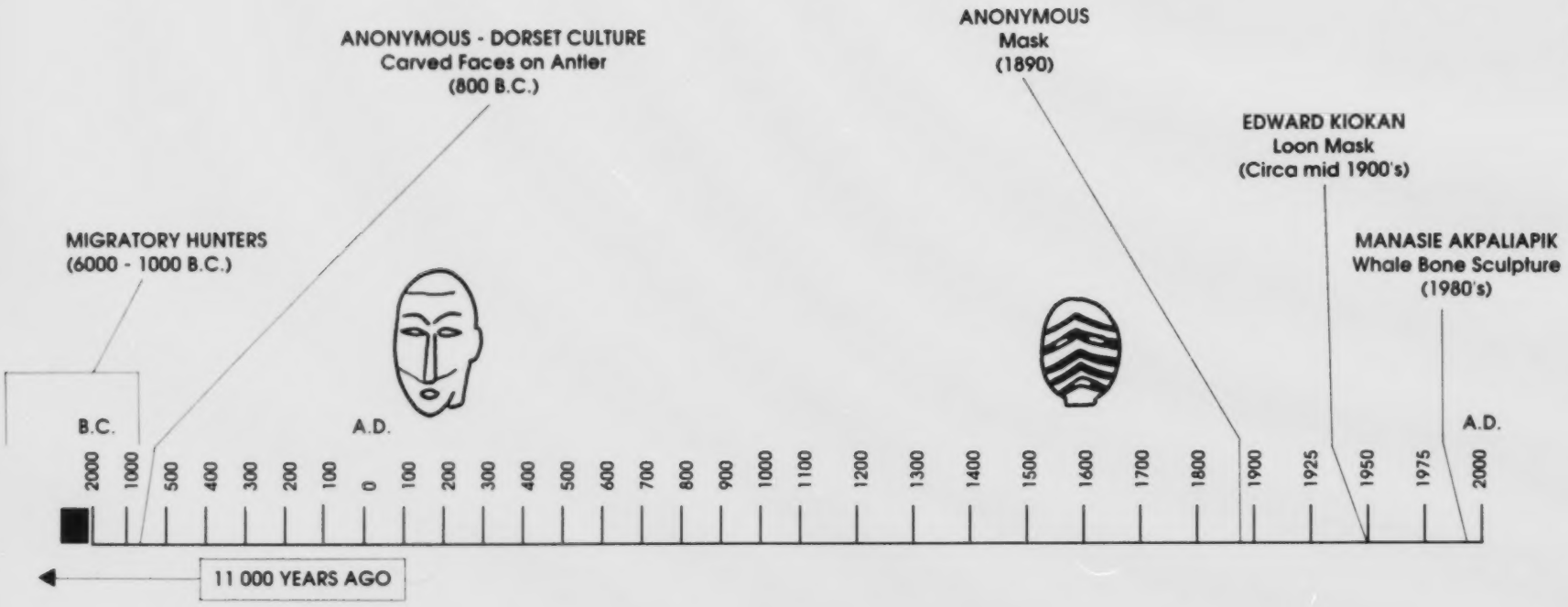
# MODULES

## FIRST NATIONS CULTURE MAP



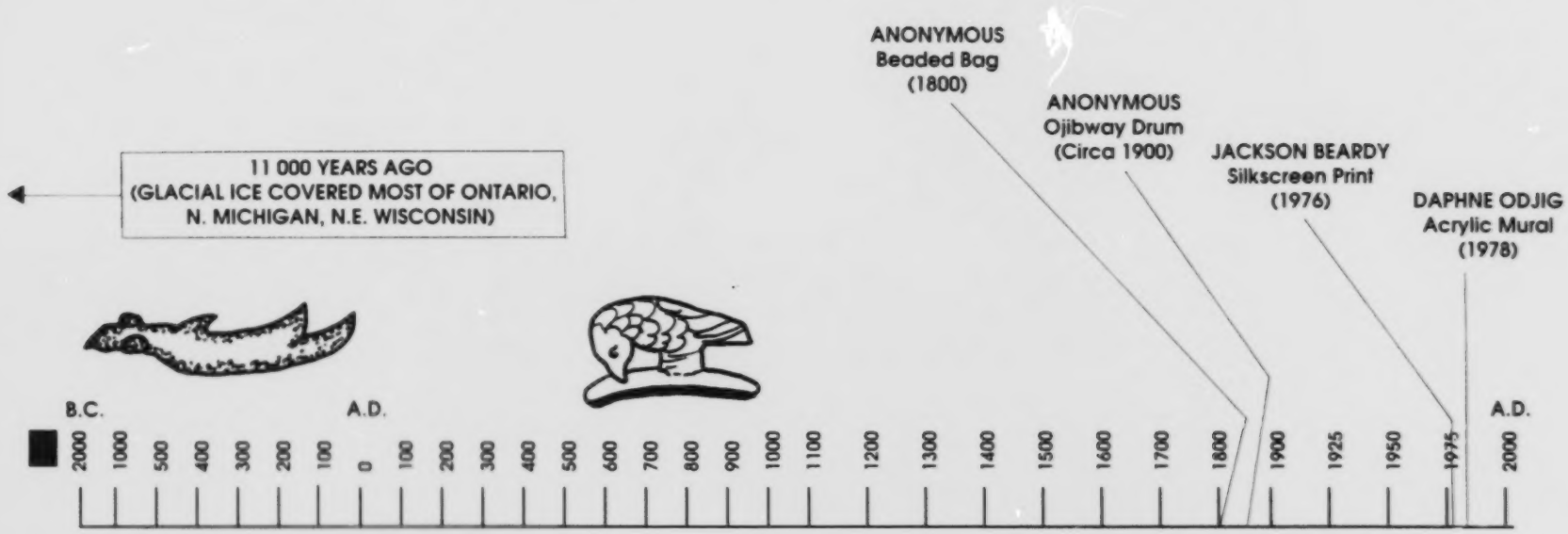

# ART FIRST NATIONS - SOUTHWEST

Art History Timeline




# ART FIRST NATIONS - ARCTIC

Art History Timeline




# ART FIRST NATIONS - EASTERN AND NORTHERN WOODLANDS

**(including the Great Lakes)**

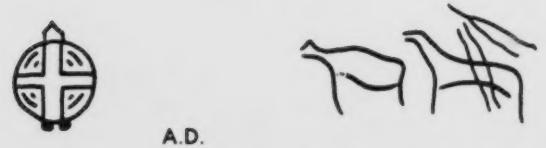
Art History Timeline

ANONYMOUS
Cheyenne Buffalo Robe
(1850 - 1875)

BLACKBEAR BOSIN
Casein Painting
(1952)

ANONYMOUS
Arapaho Buffalo Skull
(1900 - 1920)

EDWARD POITRAS
Sculpture
(1980)



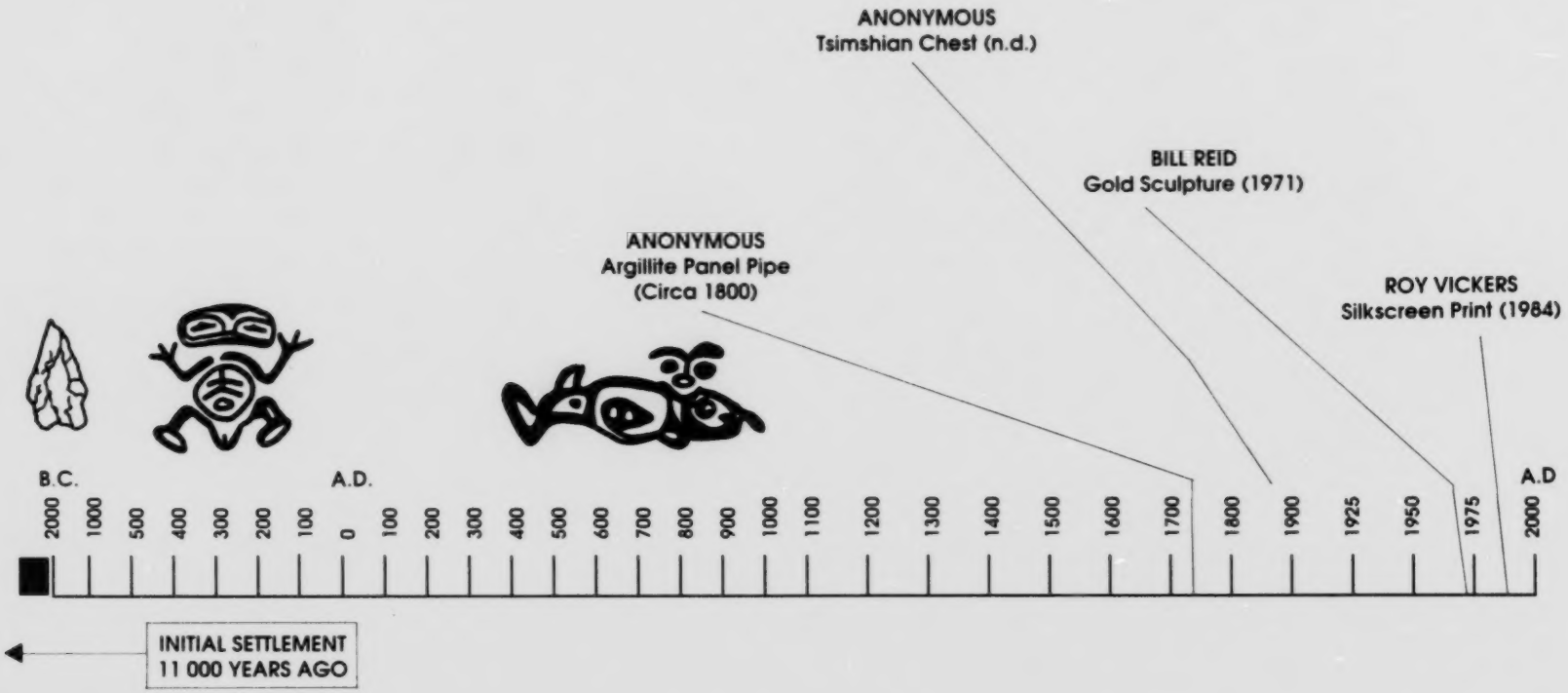
B.C. A.D. A.D.

2000 1000 500 400 300 200 100 0 100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 1925 1950 1975 2000

11 000 YEARS AGO
(MIGRATORY HUNTERS)

# ART FIRST NATIONS - PLAINS

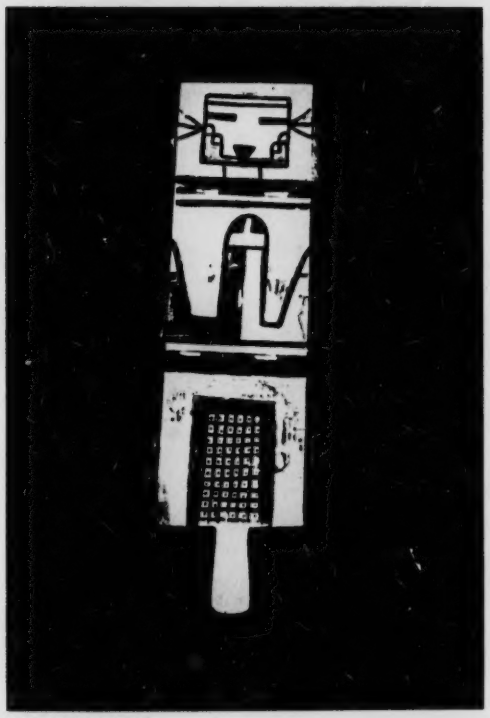
Art History Timeline


ANONYMOUS
Tsimshian Chest (n.d.)
BILL REID
Gold Sculpture (1971)
ANONYMOUS
Argillite Panel Pipe
(Circa 1800)
ROY VICKERS
Silkscreen Print (1984)
B.C.
A.D.
A.D
2000 1000 500 400 300 200 100 0 100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 1925 1950 1975 2000
INITIAL SETTLEMENT
11 000 YEARS AGO

# ART FIRST NATIONS - NORTHWEST

Art History Timeline

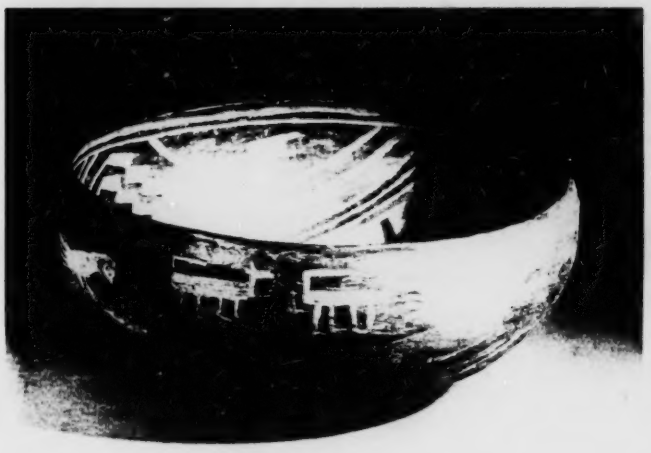
## **SOUTHWEST:** Module 1



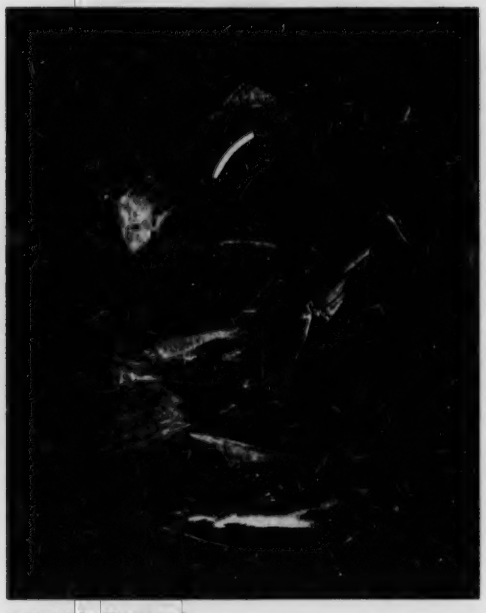
**ANONYMOUS**

**HARDIN, Helen**

## **SOUTHWEST:** Module 2



**ANONYMOUS**



**HOUSE, Conrad**



BEST COPY AVAILABLE

# Module 1
# Southwest

SANTA CLARA PUEBLO — **HELEN HARDIN:** *Recurrence of the Spiritual Elements*

HOPI — **ANONYMOUS:** *Hopi Dance Wand*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Southwest area of North America. The traditional artwork, *Hopi Dance Wand*, features a flat wooden dance paddle made in 1890 by an anonymous Hopi artist. The innovative artwork, *Recurrence of the Spiritual Elements*, was created in 1973 by a Santa Clara Pueblo artist named Helen Hardin. It features numerous interrelated kachina masks and figures.

A **Seeing** experience provides students with information for determining how Helen Hardin's artwork differs from the traditional dance wand. A motivational story promotes visualization or mind picturing and deals with the importance of respect for elders. This leads to questions and discussion about the similarities and differences in the artworks. Helen Hardin's acrylic painting is found to differ from the dance wand in several ways. It contains a wider range of visual elements and a greater variety and complexity of subject matter. The visual ideas are more concentrated and background areas and spaces are filled with numerous geometric details.

A **Making** section allows students to produce a felt pen, ink or painted geometric artwork showing how connections between kachinas and people can be made. This involves using the change tool of combination to bring together images of kachinas and people; and elaboration to enrich the artwork through detail. Through these activities, students are brought to an understanding of how Helen Hardin used innovative ideas.

Hopi - (Ho - pee)
Kachina - (Ka - CHEE- na)
Pueblo - (Poo - EB- lo)

# Seeing

*This module focuses on a **kachina** theme and features Helen Hardin, a Santa Clara Pueblo artist from the Southwest area, who expresses new and different ideas based on the old ways of her culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Helen Hardin's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Helen Hardin, a Santa Clara Pueblo artist from the Southwest;
- distinguish similarities and differences between a traditional dance wand and an innovative acrylic painting;
- know the tools, techniques and materials used to create these artworks;
- understand that Helen Hardin's artwork differs from the traditional work in use of line, shape, color, and composition (repetition).

**Vocabulary**

color (primary, secondary), shape (geometric), value (intensity), transparent, juxtaposed, balance (symmetrical, asymmetrical), repetition, kachina.

# Motivation

*Display the two Southwest reproductions and communicate the following information.*

Think of your mind as a film projector which throws large pictures onto a screen allowing you to see ideas come to life. Imagine the story about to be told beginning somewhere in a desert area where elders and dancers communicate their ideas through chanting and dancing.

Pretend you are being invited to the home of an old, wise person. You enter a small cave-like house. A nod greets you and you are beckoned to sit on a circular earthen floor. Immediately you feel welcome and settle comfortably into a sitting position.

The wise person peers deeply into your eyes. He is friendly and seems to know everything there is to know about you. You feel strange because no words have yet been spoken. A few moments go by and you start scanning the darkened room. Still, no one speaks. You remain still, wondering what this person with the ancient leathery face and wrinkles is going to say or do. You wait for something to happen. But it doesn't — at least not right away.

Time drifts by and you become more aware of your surroundings. You smell the slight odor of wood smoke, then a sweet aroma of grass or sage. You also feel the bumpiness of the cool earthen floor beneath.

Your eyes shift. The wise person slowly extends an arm to the center of the circular room. His wrinkled hand reaches high above you and motions someone to come forth. A woman swiftly emerges from the shadows chanting and dancing. Two flat paddles in her hands are decorated with colors and figures. You would like to look at them more carefully, but before you know it, the colors on the wands move quickly back and forth and seem to grow lighter and brighter as they flash through the air. For a moment the whole room comes alive with movement and color. Then, the dancing begins to slow and finally ends. The glowing colors disappear, the room darkens — a story has been told. Still mesmerized by all this excitement, you get up and give thanks with a nod before you leave.

As you return home, you are thankful for having accepted the wise person's invitation. You remind yourself about how much you need to learn about people from cultures other than your own. You would like to know more about the mysteries told in dances and you also think about praising elders for wanting to impart and share their knowledge with you.

Look at the pictures in front of you and how different they are. In one, we see a dance wand or paddle-like shape with a kachina spirit figure. In the other, we see a colorful close-up picture of faces and figures made by an artist named Helen Hardin.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Helen Hardin's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Helen Hardin' s work differs because it contains:*
*- a wider range, greater variety and complexity of line, shape and color*

**1.** Identify what you see.

**2.** Identify and describe the specific sensory qualities of each artwork. **Line** - vertical, horizontal, geometric, (curved, straight, zigzagged, dotted, spiraling). **Shape** - geometric (triangles, circles, rectangles, squares, scallops, steps or terraces). **Color** - primary, secondary, mixed, value, intensity, transparent.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Helen Hardin's work is different because it contains:*

**1.** Explore the principle of **repetition**. How are lines, shapes and colors organized and repeated in different ways (patterned and non-patterned, symmetrical, asymmetrical, juxtaposed, rows, overlapping, abrupt changes in sequence and direction, value, size)?

- *more variety and greater complexity of repeated elements*
- *elements arranged in a tightly compressed and concentrated fashion, achieving an all over pattern effect*

2. Explore **composition** of lines, shapes and colors in the artworks. (More symmetrical, less and more space showing; asymmetrical; tightly packed, concentrated)

## Cultural Context

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, techniques, materials, and uses of each artwork.*

***Title - "Hopi Dance Wand"***
***Size - (L 61 cm / L 24 in)***
***Artist - Anonymous***
***Technique/Medium - Carving and painting: wood and feathers***

*Help students understand how Helen Hardin was influenced and guided by traditional ideas dealing with kachinas.*

Traditionally, corn was a staple item of food for the Hopi people. Consequently, numerous references are made to the earth and the growing of corn in Pueblo ceremonies. Songs and dances together form a prayer for rain, bountiful harvests, and the well-being of the people. The featured dance wand or paddle is carved from pine wood and painted with a Qocha kachina mask at the top. Two horizontal shapes represent a rainbow and clouds. A stylized ear of corn appears above the handle. The dance wand is one of a pair used during ceremonial dances performed by Hopi women.

***Title - "Recurrence of the Spiritual Elements"***
***Size - (55.9 x 58.4 cm / 22 x 23 in)***
***Artist - Helen Hardin***
***Technique/Medium - Painting: acrylic***

*Help students understand that Helen Hardin's artwork differs from the traditional one in that it does not have a specific ceremonial use. Also, it contains more face, mask and figure shapes associated with the spirit world of the Pueblo people.*

Amongst the Hopi and Pueblo people, kachinas are representations of spirits in human form. These spirits or supernatural beings are often impersonated by dancers who appear in masks and costumes on ceremonial occasions. Traditional kachina dances have numerous purposes: they ensure rain; promote harmony in the universe; promote and ensure good health, long life, and happiness. The featured acrylic painting, focuses on kachinas and depicts a variety of masks and costumed figures interspersed with geometric designs. Bright, rich colors together with washes, spattered and stippled paint techniques, knit together the individual parts of the picture.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Examine the kachinas, the figures, colors, and geometric shapes. What do you think might be happening?

2. What feelings are suggested by the works?

*Provide the following information and help students understand that Helen Hardin's work is different because she wishes to show the relationship of the kachina to the life of people.*

Kachinas are symbolic representations of the spirits of plants and animals in human form. They are represented on statues, masks, dance wands, and costumes. In traditional ceremonies, people who impersonate a kachina, communicate the prayers of people to ensure rain, bountiful harvests, and harmony in the universe.

3. What does the use of kachina images tell us about how the Southwest people think about their spirit world? (The presence of kachina images connects people with the supernatural world and gives them a stronger sense of their presence and reality.)

## Judgement

*Explore the significance and value of the artwork.*

1. Which of the two works studied do you think best communicates the symbolic meaning of kachinas. Why?

2. Which one do you think best expresses dance symbols and other ideas associated with the kachina? Why?

3. Which of the two works do you like most? Why?

# Activity

## Clue sheet

Solving the problem

How is Helen Hardin's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Helen Hardin's painting is different from the traditional dance wand. Students should be familiar with this information before they answer the Clue Sheet.

*If workbooks are not available, reproduce and distribute the* ***Clue Sheet*** *(p. 41 in this guide). Read the* ***Biography*** *and* ***Culture*** *texts to students from this guide (pp. 39-40).*

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- a wider range and greater variety and complexity of line, color and shape;
- a two-dimensional art form;
- showing more face, mask, and figure shapes;
- elements being arranged in a tightly compressed or concentrated fashion;
- all spaces being used, achieving an all over pattern effect;
- not having a specific ceremonial use;
- symbolic representation of the relationship of kachinas to people and the spirit world.

## Enrichment/Extension

1. Conduct a series of reflective questions (write about or discuss):
   a. Helen Hardin titled her painting "Recurrence of the Spiritual Elements". Why do you think she gave it this name? What other name would you give it? Why?
   b. Do you think kachina figures were important to the artist? Debate the issue with a peer.

2. Carefully examine Helen Hardin's artwork. Assume the role of a kachina spirit and with a friend make up a story about what the kachina figures are saying to one another. Create a play or a dance to express these ideas.

3. Find other First Nations stories or legends which tell about spirit figures. Pantomime parts of the story as a narrator reads. Use simple costumes to enhance the pantomime.

4. Create an interpretive dance based on First Nations songs that deal with kachina or spirit themes. Select appropriate lighting effects and live or recorded music for the performance.

5. Conduct a library research to investigate spirit masks in other First Nations cultures. List the differences and similarities of costumes, masks, and use of color (if shown).

6. Research and report on the spirit worlds of First Nations people long ago. Select different cultural groups and compare findings with peers.

7. Conduct a historical research to find out how ancient Pueblo people were organized in villages and towns. Also investigate different kinds of costumes and ceremonies. To learn about cultural contact with another society, research the coming of Spanish explorers and the influence this had on their way of life.

8. Kachina spirit masks are decorated in a variety of ways. Make a picture collection showing how face decoration is used in other societies (jewelry, cosmetics, tattooing, scarification). Compare results with other students and discuss.

# Making

**Kachina Theme**

**Medium & Technique: Felt pen and paint**

**Suggested teaching time**

2 - 45 minute sessions

**Problem to be solved**

How can connections between kachinas and images of people be shown using geometric designs?

**Objectives**

Students will:

- demonstrate the ability to create geometric designs using line, color and shape to represent connections between kachinas and people;
- know wash and painting techniques, and how to create varied textured effects using paints and felt pens;
- use repetition to achieve an all over pattern effect in a composition;
- reveal the capability to use change tools (combination and elaboration) to connect geometric designs with people and kachina figures.

**Vocabulary**

change tools (combination, elaboration), wash.

**Materials**

*Prepare classroom for a painting and felt marker drawing project.*

- 9 x 12" (23 x 30.5 cm) paper suitable for painting (one sheet for each student);
- colored inks, watercolors or tempera paints, non-toxic colored and black felt pens;
- pencils, variety of brushes, sponges, water containers, paint trays.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Helen Hardin used kachina ideas from the Southwest culture.
- Emphasize that her work is different from the traditional dance wand because it uses lines, shapes, colors, and materials in different ways.
- Communicate to the students that they will create a picture which shows connections between kachinas and people figures.
- Tell them that they will be using change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

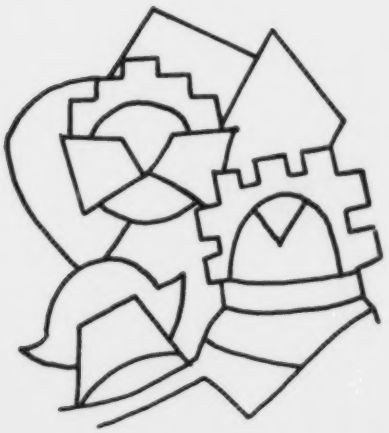
Artists use a variety of change tools to make their work innovative. Helen Hardin uses change tools called **combination** and **elaboration** in her acrylic painting. Combination involves bringing together two different ideas in new ways while elaboration involves adding detail to enrich a work. Helen Hardin combines kachinas, people, and elaborated geometric shapes to create an innovative artwork.

## Activity

Solving the problem

Use Helen Hardin's ideas as inspiration and show connections between people and kachina figures in a paint and felt pen composition.

**Suggested procedure**



- The Idea
  Brainstorm and or sketch different ways kachina and people figures could be represented and shown connected in a picture.

- Painting the Ground Wash
  Using a wash technique of one or more colors, cover the entire surface of the background paper with light applications of color. Textured effects may be added while the surface is still damp (concentration of small spattered brush dots or stippling effects created by brushing paint through a fine mesh screen). Remember to keep the background wash as light as possible.

- Figures
  Determine the number of kachina and people figures you would like to represent. Think about their size, placement and position in order to achieve an interesting pictorial arrangement. Outline the figures in pencil. Add facial features, mask shapes and other details.

- Connected and Filled Space
  Make connections between kachinas and images of people by drawing various lines (zigzag, straight, curved, terraced) moving in and around the forms and linking figures together. Use different colored felt pens to fill spaces with repeated geometric designs in various arrangements of lines, shapes, colors and patterns. Add more details and colors inside the figures to balance and complete the composition in a unified way.

# Assessment

Display the results of the production activity.

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they created geometric designs;
- describe how they elaborated geometric ideas;
- explain the way they made connections between images of kachinas and people using geometric designs;

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

- describe how they prepared washes and textured effects;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

**1.** Draw kachinas while another student creates people on the same piece of drawing paper. Work together to create designs which join and connect the figures with one another.

**2.** Investigate the way geometric designs are used in First Nations cultures. Collect and use some as inspiration to create your own design for a sweater or T-shirt.

**3.** Examine Helen Hardin's artwork and find recorded music which corresponds to the shapes and colors in her composition (flowing, sharp, angular, bright, dull).

**4.** There are hundreds of different types of kachinas. Investigate the enormous variety of kachinas in the Hopi and Pueblo cultures. Use one type as inspiration to make a cardboard or wooden dance wand. Perform a dance using the wand, along with special lighting effects and accompanying music.

**5.** Use one of the kachina figures in Helen Hardin's work. Adapt the design for a mask that can be worn to celebrate the coming of spring or another season.

**6.** Collect magazine pictures of faces. Use markers, pencils, and crayons to decorate the faces with geometric shapes and bright colors, and make them look like kachina spirit figures.

**7.** Cut out geometric shapes from magazine pictures or colored construction paper and use the pieces to make a costume and mask for a kachina spirit figure.

**8.** Make wooden or clay models, or paint (as a small group) a mural which depicts kachina figures joined with people.

# BIOGRAPHY
# **HELEN HARDIN**
# (1943-1984)

Helen Hardin was born in Albuquerque, New Mexico but kept in close contact with Santa Clara which was her mother's home village in New Mexico. Helen's mother was a well-known painter who strongly influenced her daughter in the traditional ways of Pueblo life and culture. Helen was particularly fascinated with kachinas and their relationship with people and the spirit world. As a very young child, she remembers being at a kachina dance ceremony. She was supposed to be asleep but she watched the masked dancers perform. Helen Hardin maintains that this was the beginning of her fantasy world as an artist.

Much of Helen Hardin's art shows she was inspired by the faces and figures of kachinas. She painted them in great variety and in colorful complex arrangements, often using orderly repeated geometric ideas found on pottery and weavings from the old culture. Sometimes her paintings of kachinas were tightly compressed into small spaces surrounded with a rich variety of geometric designs and textures which simulated the colors of the arid Southwest desert sands of her environment. As Helen Hardin matured, her artwork gained recognition in numerous exhibitions. She won many prizes for exploring new and different ideas based on the traditions of her culture. Her artwork has given new life to traditional customs and beliefs of Pueblo people of the Southwest.

Hopi - (Ho - pee)
Kachina - (Ka - CHEE- na)
Pueblo - (Poo - EB - lo)
Albuquerque - (All - ba KIR - kee)

# CULTURE
# **PUEBLO**

The Pueblo people occupied an area of New Mexico along the Rio Grande River for many thousands of years. Gradually, their lifestyle changed from hunting nomadically to dependence on agriculture. Seeds and edible plants such as corn and squash became staple items in their diet. Small cliff towns and villages sprang up and with them came a more complex way of community living. Spanish explorers who came to the Southwest regions named these places "pueblos," meaning towns. Some of the villages and towns still carry Spanish names such as Santa Clara, San Ildefonso, and Santa Anna.

All Pueblo tribes have kachinas and kachina ceremonies, but the Hopis and Zunis have the largest number. Kachinas are the spirits of animals, plants, birds, and ancestors brought to life by people who impersonate them. A kachina impersonator is believed to receive the spirit of the kachina when they wear a certain mask or costume. Sometimes kachinas are represented on single dance paddles made of painted wood with few designs and colors, often organized in neat and orderly arrangements. These paddles were used during dance ceremonies by women who held them in each hand, waving and rotating them as a way of promoting the healthy growth of crops, and ensuring good harvests and good health. Kachinas were also depicted on pottery, statuettes, dolls and jewelry.

Pueblo artists of today still continue to use traditional kachina designs on pottery, dolls, and jewelry. However, they are constantly exploring new ideas and new media to give the art of their culture new life.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# HELEN HARDIN

How is Helen Hardin's artwork new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided:

1. _____ it is made of painted wood.

2. _____ its elements are arranged in a tightly compressed and concentrated way.

3. _____ it has more face, mask, and figure shapes.

4. _____ it uses fewer colors.

5. _____ it shows more variety and greater complexity of repeated elements.

6. _____ it has more open spaces and uses fewer designs.

7. _____ it does not have a specific ceremonial use.

8. _____ it contains a corn symbol.

9. _____ it has a wider range and greater variety of line, color and shape qualities.

10. _____ it shows the relationship of the kachina to people and the spirit world.

Write a paragraph using some of the above ideas as well as your own. Tell *how* Helen Hardin's painting is new and different from the traditional dance paddle.

## REFERENCES & RESOURCES

### BOOKS


Appel, E. (1976). *Sand art: Materials, and techniques in sand painting and sculpture projects.* New York: Crown Pub.

Brommer, G., & N. Kane. (1988). *Exploring painting.* Worcester, MA.: Davis Pub.

Brommer, G. (1978). *The art of collage.* Worcester, MA.: Davis Pub.

Dunn, D. (1968). *American Indian painting of the Southwest and Plains.* Albuquerque, NM.: University of New Mexico Press.

Feder, N. (1982). *American Indian art.* New York: Harry Abrams.

Scott, J. (1989). *Changing woman: The life and art of Helen Hardin.* Flagstaff, AZ.: Northland Pub.


### FILMSTRIPS


*Indians of the Southwest: Pueblo dwellers.* Adventures with early American Indian Series. (source unavailable)


### VIDEOS


(1973). *Spirits of creation.* 30 minutes. Native to the Land Series. Winnipeg, Manitoba: Winnipeg School Broadcasts.
Part 1 - The spontaneous people.
Part 2 - The useful arts.


### FILMS


(1973). *Arrow to the sun.* Texture Films Inc. (source unavailable)


### RECORDS


*Music of American Indians* - Southwest. New York: Folkways, 1420.


### AUDIO CASSETTES


Nakai, C. (1987). *Earth spirit: Native Indian flute music.* CR - 612. Phoenix, AZ.: Canyon Records.

Nakai, C. (1985). *Cycles: Native American flute music.* Phoenix, AZ.: Canyon Records.

# Module 2
# Southwest

NAVAJO/ONEIDA — **CONRAD HOUSE:** *Layered Nights/ Road of Separation*

ANASAZI — **ANONYMOUS:** *Bowl*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Southwest area of North America. The traditional artwork, *Bowl,* was made between 1350 to 1400 A.D. by an anonymous Anasazi artisan. It features a ceramic bowl decorated on both the inside and outside with animals and geometric designs. The innovative artwork, *Layered Nights/Road of Separation,* was created in 1987 by a Navajo/Oneida artist named Conrad House. His two ceramic plates feature brightly glazed animals and landscapes decorated with feathers.

A **Seeing** experience provides students with information for determining how Conrad House's artwork differs from the traditional artwork. A motivational story promotes visualization and deals with shrinking to the size of a small creature and exploring its world. This leads to questions and discussion about the similarities and differences in the artworks. Conrad House's set of two ceramic plates are found to differ from the bowl in several ways. They consist of slab constructed plates with cut-out clay animal forms attached to the surface of one of the plates. The plates are finished in brightly colored, iridescent glazes showing various parts of the night as well as animal obstacles and barriers in the form of highways and other divisions.

A **Making** section allows students to produce a painted ceramic plate showing their interpretation of how animals are separated from the earth. This is achieved by using the change tool of combination to bring together animals forms and landscape features with obstacles which hinder animal life. Through these activities, students are brought to an understanding of how Conrad House used innovative ideas.

Navajo - (NAV- a - ho)
Anasazi - (AN- a - SA- zee)
Oneida - (OH- NY- da)

# Seeing

*This module focuses on an **animal/earth** theme and features Conrad House, a Navajo/Oneida artist from the Southwest area, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Conrad House's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding about the life and culture of Conrad House, a Navajo/Oneida artist from the Southwest;
- distinguish similarities and differences between a traditional bowl and an innovative set of ceramic plates;
- know the tools, techniques and materials used to create these artworks;
- understand that Conrad House's artwork differs from the traditional work in use of materials, shape, form, color, and composition (emphasis and contrast).

**Vocabulary**

sculpture (relief), opaque, matte, iridescent, polychrome, emphasis, contrast, superimposed.

# Motivation

*Display the two Southwest reproductions and communicate the following information.*

This is a story about shrinking down to the size of a small animal. Relax and concentrate on your sight, smell, and other senses as you experience wandering on the earth as a small animal.

Pretend that for a day and a night you can roam the earth as a small creature. Pick a tiny desert animal such as a lizard, mouse, or toad. Now feel yourself shrinking down to the size of this small animal — smaller and smaller and smaller until little pebbles and rocks around you look like mountains and cactus needles become enormous spiky towers.

You are now very tiny. It is daytime and you feel the warmth of the sun. Everything is friendly — the flower blossoms are giant perfume disks waving to you. You inch your way along trying to see, smell, and touch everything possible in the peaceful outdoors. You poke your head over a small pebble which is like a giant boulder. You smell some of the grasses lying on the sand and touch their sharp points. After a complete circular journey in the light of the sun, night time finally descends. It's getting cold and you start to shiver. The dew drops are like bulging lakes on the yellowed grass that stands so tall. Your sense of smell and hearing now become your guides. Suddenly, there is an abrupt change in your surroundings. The desert sand stops. A strong smell of tar hangs in the evening air. Something black and sheetlike spreads out in front of you. You crawl towards it. It remains still. You move closer and in the soft light of the moon, you see a wide yellow stripe running down its back. What is this strange creature that does not move or breathe? It goes on and on, never ending. You are now surrounded by it and cut off from the rest of the world. Is this what the other animals call a highway? You are reminded of the world of people who build things that overpower the world of animals. This makes you wonder about remaining small or returning to your natural size. Which is better you ask yourself — living in the world of people or remaining small and living in the world of tiny creatures?

BEST COPY AVAILABLE

Now your journey through a night and a day of a small animal is complete and you decide to return to the world of people. Feel yourself slowly growing bigger and bigger and coming back to a world of reality.

Look at the pictures in front of you. Look at how different they are. In one, we see pottery with small animal shapes on it made by an anonymous artist. In the other, we see animal shapes and roads made on colorful ceramic plates by an artist named Conrad House.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Conrad House's artwork is new and different from the traditional one. Use comparison and contrast and explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Conrad House's work differs because it contains:*
*- a greater variety of shapes, and colors*
*- angular forms*
*- free-form shapes*

**1.** Identify what you see.

**2.** Identify and describe the specific sensory qualities of each artwork. **Shape** - geometric, free-form, relief, flat. **Form** - geometric (a round bowl; two large, angular forms). **Color** - value, opaque, glossy, transparent, matte, iridescent.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Conrad House's work is different because:*

**1.** Explore how **emphasis** is used in both artworks. What elements provide a center of interest in the composition (bright color areas; cut-out shapes project in low relief from the surface of the object)?

*- emphasis is achieved through use of relief (forms project from surface)*
*- it contains greater contrasts in angularity of forms, use of color and quality of finishes*

**2.** Explore the principle of **contrast.** How do shapes and colors differ from one another (flat, relief, geometric, free-form shapes; high, low value contrasts; glossy, matte quality)?

## Cultural Context

*Refer to the information provided about the artworks. Use comparison and contrast as you investigate the history, tools, techniques, materials, and uses of each artwork.*

***Title - "Bowl"***
***Size - (H 11.5 x D 24 cm / H 4 1/2 x D 9 1/2 in)***
***Artist - Anonymous***
***Technique/Medium - Ceramic: coil construction***

*Help students understand how Conrad House was influenced and guided by traditional ideas dealing with animals and earth.*

The Southwest is one of the few areas of North America where aboriginal pottery is still made using traditional methods. The earliest pottery bowls were made using a coil method. This involved rolling clay into round lengths and building them layer upon layer on a flat clay base. The featured work was made by the Anasazi people of Arizona over 600 years ago. It shows a polychrome bowl with a procession of animals on the outside and geometric designs on the inside. The markings on the bowl were made by applying different colors of slip or clay mud to the surface once the bowl was constructed. The traditional way of making earthenware involved heating or firing it in a pit of hot coals or in a stone oven to make it more durable.

*Help students understand that Conrad House's artwork differs from the traditional one in that it shows two angular forms; uses modern iridescent and matte glazes, and is meant for display only.*

***Title - "Layered Nights/Road of Separation"***
***Size - (H 35.5 x W 28 x D 3.8 cm / H 14 x W 11 x D 1 1/2 in)***
***Artist - Conrad House***
***Technique/Medium - Slab construction: glazed ceramic plates***

While aboriginal pottery of the Southwest often consists of constructed bowls and containers, the featured artwork uses slab construction. This method of construction involves rolling clay into flat pieces and then cutting it into irregular shaped plates. One of the plates (Layered Nights) contains sharp angles to represent landscape features. It uses iridescent glazes to represent different levels of the night and contains superimposed pieces of clay showing a mountain sheep and other geometric attachments. Another plate entitled "Road of Separation" is

an interpretation of a landscape with a highway running across its surface. Cut-out clay pieces representing a frog and mountain sheep are superimposed on the plate and project in low relief from its surface. The combination of these features symbolizes how obstacles hinder the movement of animals.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. Examine both artworks. What are the animals doing? Do you feel that there is interaction between the animals and the earth? Why or why not?

*Provide the following information and help students understand that Conrad House's work is different because it shows animals in their environment as well as how they are affected by human obstacles and barriers.*

Traditionally, respect for animals and other creatures formed an important part of the beliefs and values of aboriginal people in the Southwest. This can be seen in artwork that shows animals interacting with the earth.

2. What do the animals shown in both artworks tell us about the Southwest people and their way of life?

## Judgement

*Explore the significance and value of the artwork.*

1. Which of the two works did you prefer? Why?

2. Which one do you think best tells us about animals and the earth? Which one best represents people and interaction with animals? Why?

# Activity

## Clue Sheet

Solving the problem

How is Conrad House's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Conrad House's painting is different from the traditional clay bowl. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the* ***Clue Sheet*** *(p. 58 in this guide). Read the* ***Biography*** *and* ***Culture*** *texts to students from this guide (pp. 56-57).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- two angular plate forms;
- attached cut-out animal shapes projecting from plate forms;
- a combination of geometric and free-form shapes;
- showing barrier symbols;
- a greater variety of color qualities;
- emphasis created through the use of cut-out relief forms on a flat surface;
- greater contrast in angularity of forms;
- using modern glazes and different finishes;
- display use only (not a functional object);
- animals shown in their natural environment and also how they are affected by human obstacles and barriers.

## Enrichment/Extension

1. Conduct a series of reflective questions (write about or discuss):
   a. Conrad House titled his painting "Layered Nights/Road of Separation." Interpret the meaning of the title and discuss why you think he chose this title. What other name would you give it to show connections between living creatures and the earth?
   b. What did the artist do to make it look as if separation were about to happen?
   c. Why do you think animal figures were important to Conrad House? Reflect upon ways to use animal and earth symbols differently if they were:
      - in your neighborhood?
      - in a zoo?
      - in the ocean?
      Sketch and label some.

2. Make up a story about obstacles and barriers that wild animals might encounter in their everyday life. Express these ideas in a dance performance.

3. Use live or recorded music. Pantomime crossing a road or highway:
   a. at night with oncoming headlights;
   b. at noon when the pavement is hot enough to fry an egg;
   c. during winter when the road is icy and slippery.

4. Brainstorm various ideas that might act as barriers to animals (bridges, railroad tracks, fences, trestles, pipelines, water). Participate in a group discussion and debate how these would affect animals. Use pros and cons of industrial progress to debate your stance.

5. Investigate birds and animals being threatened and affected by the way humans tend to treat their environment. List actions to prevent harm or destruction of endangered species.

6. Investigate how First Nations people are concerned and involved in protecting the natural environment. Research other cultures and outline actions or programs which show a concern for environmental protection of forests and animal species.

7. Collect and display photographs or visuals which show animals interacting with the earth and the environment.

8. Look at the Conrad House artwork. Discuss what new animals could be put in the background of the reproduction and also:
   a. think of a new title;
   b. tell the new story that results;
   c. discuss the way the ideas could be used for a new picture.

# Making

**Animal/Earth Theme**

**Medium & Technique: Polychrome Ceramic Plate**

**Suggested teaching time**

3 - 45 minute sessions

**Problem to be solved**

How can separation of animals and earth be represented in a painted ceramic plate?

**Objectives**

Students will:

- demonstrate the ability to show the ways animals are separated from the earth by human-made obstacles and barriers;
- use emphasis to create a center of interest in the work;
- know clay slab construction and finishing techniques;
- reveal the capability to use the change tool (combination) to show animals and barriers.

**Vocabulary**

change tool (combination), slip, score, slab, wedge.

**Materials**

*Prepare classroom for a clay project requiring slab construction, glazing or the use of acrylic paints.*

- 9 x 12" (23 x 30.5 cm) drawing paper, pencils;
- commercial water-based clay or self-drying clay, approximately 2 pds (1kgm) per student;
- plastic bags for storing and drying clay;
- clay boards or working surface;
- burlap or damp cloths;
- rolling pins or bottles, cutting and modeling tools (nails, sticks, clay knives);
- acrylic paint or glazes, brushes.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Conrad House used animal/earth ideas from the Southwest culture.
- Emphasize that his work is different from the traditional bowl because it uses shapes, forms, colors, and materials in different ways.
- Communicate to students that they will create a multi-colored or polychrome ceramic plate which shows animals obstructed by human-made barriers.
- Tell them that they will be using a change tool called combination.

## Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Conrad House uses a change tool called **combination** in his sculpture. Combination involves bringing together two different ideas in new ways. Conrad House combines animals with landscape and human barriers to create an innovative artwork.

## Activity

Solving the problem

Use Conrad House's ideas as inspiration to show how animals are being obstructed by human barriers.

### Suggested procedure

*Demonstrate how to wedge clay, as well as how to score and apply slip when attaching pieces (if necessary).*

- The Idea
  Brainstorm ways in which animals are hindered by human-made obstacles and barriers (roads, tracks, fences, pipelines, water barriers). Sketch different ideas of how this could be shown on a ceramic plate.

- Creating the Plate (slab construction)
  Knead (wedge) the clay to a workable consistency. Separate the clay into two parts. Store one piece in a plastic bag. Spread a piece of burlap or damp cloth on a working surface and roll the other piece until flattened to 1/2" (1.2cm). Use various clay tools to create barriers within the slab by making scratches, grooves or ridges. Trim outside edges of the slab to make an irregular shaped plate (scallops, zigzags, steps) as desired.

- Adding the Animal Forms and Details
  Flatten the second piece of clay in the same manner as above. Using a plastic or metal knife, cut out the animal shapes you intend to use. Decide on where they will appear and how they will be emphasized on the plate (crossing, stopped, corralled). Mark the spot, score and add slip on both surfaces to be joined. Firmly press parts together. Add finishing touches (smoothing, texturing, etc.). If earthenware is used, follow normal drying, firing and glazing procedures. Alternately, paint the sculpture with acrylic or tempera when the clay is dry or has been fired.

## Assessment

Display the results of the art production activity.

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they chose human barriers and animals;
- explain how they combined animals with obstacles and landscape forms to communicate the idea of separation of animals from the earth;
- discuss clay and painting (glazing) techniques used;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Collect pictures of animals and obstacles which could interfere with animal life (fences, highways, cities suburbs). Match them in a collage showing new animal interference arrangements by creating dividers, enclosures or other barriers.

2. Think about animal barriers such as fences, corrals or cages erected by humans. Draw or paint a picture dramatizing an animal which is:
   a. harmed by the barrier;
   b. not harmed by the barrier.

3. Given that words and images together can create a powerful message, draw lines on a sheet of paper which crisscross and divide up spaces to act as barriers. Now fill each area with decorative words which describe a harmful effect on the area.

4. Given a concern which deals with how First Nations people view endangered creatures and are affected by their loss, create a story, song, or poem that depicts this concern.

5. Create a poster which shows endangered animals and warns about what has caused the situation (human, environment, pollution).

6. Prepare an advertisement including graphic designs and text highlighting the plight of endangered species. Discuss significant reasons for action to be taken.

7. Find situations in your own home environment which can pose dangers to personal pets. Create a poster with an appropriately written message to help avoid situations which can be harmful to pets.

# BIOGRAPHY
# CONRAD HOUSE
(1956 - )

Conrad House is a Navajo/Oneida ceramic artist and painter. He was born in Rehoboth, New Mexico. In his ceramic work, he uses high firing clay, slab construction, and brightly colored glazes to create ceramic plates which are meant for display only. One of his most recent works shows a set of two ceramic plates with animals and landscapes and how they are affected by human-made obstacles or barriers. One of his plates contains angular forms and shapes. Cut-out animal forms are superimposed and attached to the surface of one of the plates to emphasize its three-dimensional quality. Iridescent glazes and feathers also decorate the artwork. Conrad House's artwork is different from Anasazi pottery which shows little concern for landscape forms and uses low contrast earth colors, repeated geometric designs, and stylized animal shapes.

Conrad House is interested in the art of the old culture and its strong connection with nature. He often returns to the place of his childhood where his grandparents influenced his beliefs about the importance of living in harmony with nature. However, he is also interested in new and different ways of communicating environmental concerns which are evident in the way he shows highway backgrounds and animal forms projecting from ceramic plates. He is taking bold steps to recreate new ideas from old ones.

Note: Conrad House has a dual heritage which originates with the Navajo people in the Southwestern United States and the Oneida culture east of the Great Lakes along the Delaware River. However, his artwork reflects the influences of the Southwest and these ideas are explored in this module.

Navajo - (NAV- a - ho)
Anasazi - (AN - a - SA- zee)
Oneida - (Oh - NY - da)

# CULTURE
# **NAVAJO**

The Navajo people originated from the Dineh, or "people of the earth" who moved from northwestern Canada to Arizona and New Mexico nearly a thousand years ago. They had great respect for the earth and nature and believed people should live in harmony with the environment. Although they were nomadic hunters and gatherers, the Dineh gradually settled in small communities and became involved in agriculture, sharing and cooperating with one another. Their lifestyle included growing corn and beans and eventually raising sheep, cattle, and horses. Growing crops required containers for storing food and this resulted in the need to make pottery. The pottery skills of the Navajo were gained from neighboring Pueblo people whose pottery colors and geometric designs are evident in red, black, and occasional white surface markings inside and outside ceramic bowls fired at high temperatures.

Young artists of today continue to use clay sculpture to recreate the wonders of nature but they are also influenced by the modern world of transportation. Roads and highway symbols sometimes appear in their ceramic designs combined with animal forms. These ideas reflect new outlooks and concerns dealing with a changing environment. In this way, Navajo artists of the Southwest are constantly renewing their art and sharing their environmental concerns with other cultures.

Dineh - (DI - neh)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# CONRAD HOUSE

How is Conrad House's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it is meant to contain things.
2. _____ it contains symbols representing human barriers.
3. _____ it uses a traditional clay forming process.
4. _____ it shows two angular plate forms.
5. _____ it emphasizes animal shapes through the use of relief.
6. _____ it uses few bright colors.
7. _____ it uses modern glazes with iridescent colors.
8. _____ it contains cut-out shapes superimposed on one another.
9. _____ it contains only flat shapes with low color contrast.
10. _____ it expresses concerns for animals in their environment.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Conrad House's artwork showing a set of ceramic plates is new and different from the traditional ceramic bowl.

## REFERENCES & RESOURCES

### BOOKS


Ball, C., & J. Lovoos. (1965). *Making pottery without a wheel: Texture and form in clay.* Toronto, Ontario: Van Nostrand Reinhold.

Burland, C. (1968). *North American Indian mythology.* Feltham, Middlesex: Hamlyn House.

Caduto, M., & J. Joseph. (1989) *Keepers of the earth: Native American stories and environmental activities for children.* Saskatoon, Saskatchewan: Fifth House.

Exley, R., & H. Exley. (Eds.). (1985). *My world nature: Thoughts and illustrations from the children of all nations.* IL.: Passport Books.

Gilpin, L. (1986). *The enduring Navaho.* Austin, TX.: University of Texas Press.

Jacka, L. (1988). *Beyond tradition: Contemporary Indian art and its evolution.* Flagstaff, AZ.: Northland Pub.

McLuhan, T. (Ed.).(1976). *Touch the earth: A self-portrait of Indian existence.* New York: Simon Schuster.

Robinson, D. (1969). *Navajo Indians today.* San Antonio, TX.: Naylor.

Topal, C. (1983). *Children, clay, and sculpture.* Worcester, MA.: Davis Pub.

(1988). The case for clay in art education. Reprinted from *Studio Potter,* 16(2), 72 p.


### FILMS


*The dawn horse.* 18 minutes (source unavailable)


### SLIDES


Greenspan, S. (n.d.). *Visual bestiary: A visual curriculum.* Hamilton, Ontario: Art Gallery of Hamilton.


### FILMSTRIPS


(1972). *Navaho folklore.* Santa Monica, CA.: BFA Educational Media. 4 filmstrips and phono disks.


### RECORDS

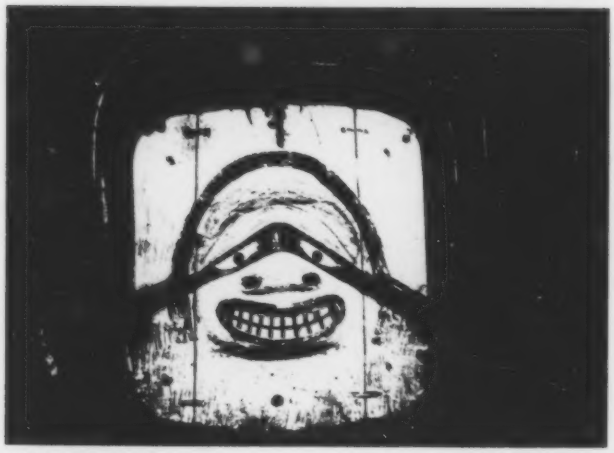

George, Chief Dan. (1975). *Proud earth.* Provo, UT.: Salt Lake City Records.

Rhodes, W. *Music of the Sioux and the Navajo.* New York: Folkways.


### AUDIO CASSETTES


Oldman, Coyote. (1986). *Night forest: Native American flute solo.* Norman, OK.: Xenotrope Music.

## ARCTIC: Module 1



ANONYMOUS

KIOKAN, Edward

## ARCTIC: Module 2

ANONYMOUS

AKPALIAPIK, Manasie



BEST COPY AVAILABLE

# Module 1
# Arctic

ESKIMO **EDWARD KIOKAN:** *Loon Mask*

ESKIMO **ANONYMOUS:** *Eskimo Mask*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Arctic area of North America. The traditional artwork, ***Eskimo Mask***, made by an anonymous Eskimo artist in 1885, features a wooden face mask with hoop attachments. The innovative artwork, ***Loon Mask***, features a loon, animal face, and various attachments of animal and fish parts. It was made late in this century by Edward Kiokan, an Eskimo artist.

A **Seeing** experience provides students with information for determining how Edward Kiokan's artwork differs from the traditional artwork. A motivational story encourages visualization and deals with an old Eskimo legend which tells how a person regains eyesight with the help of a loon. This leads to a discussion about the similarities and differences in the artworks. Edward Kiokan's loon mask is found to differ from the traditional mask in several ways. It uses camouflage, contains more repeating shapes and forms as well as more radial elements and animal parts. It also has fewer pierced forms and is used for display only.

A **Making** section allows students to construct a mixed media mask representing the life-cycle of an animal or bird. This involves using the change tool of combination to bring together a creature with its life-cycle. It also involves using elaboration in the form of attachments and details to enrich the artwork. Through these activities, students are brought to an understanding of how Edward Kiokan used innovative ideas.

Kiokan - (KY - oh - can)
Eskimo - (ES - ki -moh)

# Seeing

*This module focuses on a **mask** theme and features Edward Kiokan, an Eskimo artist from the Arctic, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Edward Kiokan's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Edward Kiokan, an Eskimo artist from the Arctic;
- distinguish similarities and differences between a traditional mask and an innovative loon mask;
- know the tools, techniques and materials used to create these artworks;
- understand that Edward Kiokan's artwork differs from the traditional work in shape, form, color, and composition (balance, repetition).

**Vocabulary**

shade, neutrals, earth colors, repetition, balance.

# Motivation

*Display the two Arctic reproductions and communicate the following information.*

This is a story taken from an old Eskimo legend which tells how a person regains eyesight with the help of a loon. Relax and get comfortable. Close your eyes and create imaginary pictures in your mind as you listen.

Imagine waking up in bed one morning. Something feels different and strange. You slowly open your eyes and look around but you can hardly see. Everything seems blurry. You rub your eyes and still everything around the room is dim and shadowy. Suddenly, you sense a presence. There is a large ghostly form before you. In a deep voice, it explains that a magic spell has been cast on you and that your blindness will go away if you find a loon on the edge of a lake nearby and ask it to restore your eyesight.

Slowly step out of bed. Find your way around as you grope from one piece of furniture to another. Feel your way out of the room and then outside. You search for a lake, stumbling and bumping into trees. Listen! Can you hear water swishing as it washes back and forth on a lakeshore? You are almost there. A loon is at the lake edge. It calls again and again. Quickly you call back. "HELP! Please help me!" The loon swims up to you and tells you that to cast away the spell, you must dive into the water three times. You hesitate for a moment, then plunge head first. The water is cold. So cold that it takes your breath away and makes you shiver. Now quickly come up to the surface, then dive a second time. Rise to the surface again. Before you dive the third time, the loon asks you to hold on to its back and bury your head in its feathers. Feel yourself holding onto the loon's back as it dives into the cold water. Feel yourself going deeper and deeper, tightly clutching onto the bird, then slowly rising to the surface as the air in your lungs nearly gives out. You quickly catch your breath, and open your eyes. Miraculously, your eyesight has returned. Before you even get a chance to say thank you, the loon disappears. You hear a call and suddenly you wake up realizing that you are in your own bed. What a relief to know that it was only a dream reminding you of a legend you once heard!

Look at the pictures in front of you. Both show masks. In one, we see a white faced mask made by an anonymous Eskimo artist. In the other, we see a loon with attachments made by an artist named Edward Kiokan.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Edward Kiokan's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Edward Kiokan's work differs because it contains:*

- *greater variety and qualities of shapes*
- *more shapes and forms (animal parts)*
- *no pierced forms (eye, nostril or mouth)*

1. Identify what you see.

2. Identify and describe the specific sensory qualities of each artwork. **Shape** - geometric, organic. **Form** - three-dimensional, raised, indented, pierced. **Color** - shades of red, neutrals (grey to black), white, earth red.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Edward Kiokan's work is different because it contains:*

- *more radial parts attached to a circular framework*
- *more kinds of repeating shapes and forms symmetrically balanced and juxtaposed with one another*
- *patterned details on shapes*

1. Explore the principle of **balance**. How are shapes and forms arranged in a radial fashion (more kinds of shapes symmetrically balanced and radiating from a circular framework; fewer shapes symmetrically balanced and radiating from the main form)?

2. Explore the principle of **repetition**. How are shapes and forms arranged and combined in repeated ways (circular, juxtaposed, rows, detailed patterns on attachments, symmetrically arranged)?

## Cultural Context

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, techniques, materials, and uses of each artwork.*

***Title - "Eskimo Mask"***
***Size - (H 31cm / H 12 1/2 in)***
***Artist - Anonymous***
***Technique/Medium - Carving, construction: wood and paint***

*Help the students understand how Edward Kiokan was influenced and guided by traditional ideas dealing with mask making and attachments.*

In aboriginal cultures of Alaska, the mask was a way of making the unseen world of magic and spirits become visible. It also added drama to a story, song, or dance. The featured mask is thought to represent the spirit of a sea mammal. It is carved from a flat panel of wood and painted in ghostly white and earth red colors. Several shapes interpreted as paws or flippers, radiate out from the main part of the creation on sticks secured with baleen strips. A double circle framework (hoops made of thin sticks) encircles the face.

*Help students understand that Edward Kiokan's artwork differs from the traditional one in that it shows an animal face camouflaged within its major form, and is made for display only.*

***Title - "Loon Mask"***
***Size - (L 72 cm / L 28 3/8 in)***
***Artist - Edward Kiokan***
***Technique/Medium - Carving: wood and paint***

The aboriginal people of the Bering Sea area became highly skilled at using bone, ivory, driftwood, skin, furs, and other materials for making richly decorated masks. The featured mask shows a carved and painted loon with various wooden features attached around it. The fish in the loon's mouth may have been a wish for good hunting or the feeding of a spirit. A unique feature in the center area of the mask is a partially hidden, wolf-like face between the loon's wings. This camouflaged face may be a spirit figure belonging to the loon or some other supernatural being. The attachments of wings, paws, fins, and fish surrounding the loon probably represent its flying capabilities and its food sources. This mask is meant for display rather than for ceremonial purposes.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

*Provide the following information and help students understand that Edward Kiokan's work is different because it uses the circle symbol in a more elaborate and detailed way to show the life of a bird.*

**1.** Examine the way the center areas of the masks are represented. What do you think these areas of the masks symbolize?

The circle symbolizes the mysteries of planetary movement as well as enclosure, protection, and unity. The Bering Sea artists of Alaska often put circles around their masks to increase their mysterious and magical effects.

**2** Why do you think Eskimo artists added circular hoops to their masks? What does the hoop symbolize (cosmos, stars, planets, unity, protection)?

**3.** What do the circular symbols tell us about the Eskimo people and their ideas?

## Judgement

*Explore the significance and value of the artwork.*

**1.** In your opinion which mask is the best artwork? Why?

**2.** Which one do you think best represents Eskimo beliefs concerning spirit help or assistance? Why?

# Activity

## Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

How is Edward Kiokan's work new and different?

The Biography and Culture texts provide more clues about how Edward Kiokan's mask is different from the traditional mask. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the* ***Clue Sheet*** *(p. 78 in this guide). Read the* ***Biography*** *and* ***Culture*** *texts to students from this guide (pp. 76-77).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- more attachments showing animal parts;
- showing detail and pattern in shapes;
- fewer pierced areas within the masks;
- more radial elements;
- more repeating shapes and forms;
- using camouflage;
- being used for display only ;
- using the circle symbol in a more detailed way to show the life of a bird.

## Enrichment/Extension

**1.** Conduct a series of reflective questions:
   a. Discuss why the animal-like face on the loon's back is camouflaged.
   b. Describe the kinds of attachments that could be fastened around an animal other than a loon.

2. Examine other First Nations examples of masks. Discuss ways circular attachments could be added to them.

3. Research examples of masks in other cultures. Determine ways in which faces and animals are combined. Use the gathered information to discuss and share findings with peers.

4. Research how the circle symbol is used in aboriginal cultures to represent unity, protection, enclosure, completeness. Complete a list and compare the findings.

5. Investigate how circular movements are used in astronomy, physics, and mathematics (planets, wheels, gears, machinery). Compare these findings with other artwork that uses circles and mechanical movement.

6. Disguising the face with a mask is common in many cultures. Conduct library research dealing with one or more of the following:
   a. history and purposes of masks;
   b. celebrations which use masks;
   c. jobs and occupations which use masks (welders, surgeons, exterminators, athletes, burglars);
   d. reasons for wanting to transform one's identity using a mask.

   Write, role-play, or create a dramatic performance inspired by the findings.

7. Study the two Arctic masks. Use live or recorded music and create a dance appropriate to each creation.

8. Imagine that both the traditional and newer mask are the main characters in a story. Write, create a skit, or role-play how these characters interact in a dramatic way.

# Making

**Mask Theme**

**Medium & Technique: Mixed Media Construction**

**Suggested teaching time**

3 - 45 minute sessions

**Problem to be solved**

How can the life cycle of an animal be represented in a mask and its attachments?

**Objectives**

Students will:

- demonstrate the ability to represent ideas related to the life-cycle of an animal using repetition of shape, form and color;
- use symmetry and radial balance in arrangement of shapes and forms;
- know specific mixed media construction techniques;
- reveal the capability to use change tools (combination and elaboration) to combine attachments and use detailed features in a mask construction.

**Vocabulary**

change tool (combination, elaboration).

**Materials**

*Prepare classroom for an assemblage project.*

- sketching paper
- 9 x 12" (23 x 30.5 cm) white and black card (bristol, tag, or lightweight cardboard - two pieces per student);
- pencils, scissors, glue, staplers, masking tape, black non-toxic felt markers;
- thin sticks, wires, rods (for hoops).

## Discussion

(Reviewing the artworks)

*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Edward Kiokan used mask ideas from the Eskimo culture.
- Emphasize that his work is different from the traditional mask because it uses materials, shapes and colors, as well as principles of art in different ways.
- Communicate to students that they will create a mask which shows the life-cycle of an animal.
- Tell them that they will be using change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

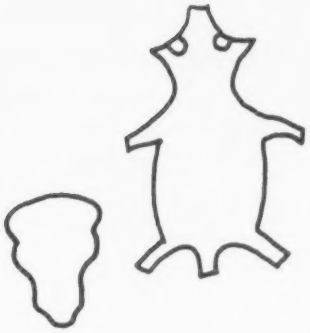
Artists use a variety of change tools to make their work innovative. Edward Kiokan uses change tools called **combination** and **elaboration** in his mask. Combination involves bringing together two different ideas in new ways while elaboration involves adding detail to enrich the artwork. Edward Kiokan combines a bird and an animal image and elaborates it with attachments and painted details.

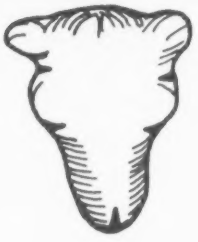
## Activity

Solving the problem

Use Edward Kiokan's ideas as inspiration to create a mask and attachments which show the life-cycle of an animal.

## Suggested procedure





- Sketching the Idea
  Discuss birds and animals and how parts of their faces and bodies might be combined with one another in a mask to show life-cycle ideas (what it eats, hunts, enjoys, where it travels, lives). Using sketching paper, draw an outline shape of a bird or animal seen from an aerial view looking down onto its back. Draw the head (face part) of another animal or bird to fit within this body outline. Time permitting, try several versions. Choose one.

- Combining the Animal and Face Shape
  Using a piece of white or black cardboard, enlarge and outline the body shape of the animal or bird selected from sketched ideas. Cut it out. Use a second piece of cardboard to fit within the outline of the previously cut shape. Cut it out. Now cut several 2" (5 cm) tabs and tape or glue them on the edges of the shape. Bend tabs and fit them into slits cut into the larger shape. This will create a three-dimensional appearance when the smaller shape is fitted over the larger one.

- Adding Attachments
  Use left-over cardboard pieces and cut out several shapes that represent parts of the animal or bird. You might also wish to add other attachments (sun, stars, planets, hands) to create more mystery and magic around the mask. Choose a ready made circle or make a circular hoop using cardboard, rods or wires. Attach the hoop to the mask. Glue or staple animal, bird and planet parts to the hoop to create a symmetrical and radially balanced arrangement. Use colored or black felt pens to add details and other decorations to elaborate parts, and camouflage the face parts as desired.

# Assessment

Display the results of the art production activity.

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain how they selected a bird or animal shape for a mask;
- explain how they chose ideas related to a life cycle;
- describe how they combined animal and or bird parts and way the they elaborated the mask by adding circular attachments representing a life-cycle;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Research mask making in First Nations cultures. Collect pictures of masks. Select one. Recreate it to represent a life-cycle.

2. Chose an animal and a plant form. Make a mask with circular attachments showing how they are interdependant.

3. Examine Edward Kiokan's mask. Make a similar construction in papier mâché and substitute other attachments which explore the life-cycle of the loon.

4. Examine the traditional mask. Use cardboard boxes and other recycled materials to create a new mask which reveals a different way of representing an animal's life cycle.

5. The circle sometimes symbolizes enclosure, protection, and unity. Design a mask surrounded by circular attachments which represent one of these ideas.

6. Collect pictures of things that use the circle (gears, machinery, cogs, wheels, clock faces). Make a mask based on the circular shape of a favorite picture.

7. Use a portrait of yourself (drawing or photograph) and around it create attachments which represent your personal life-cycle. Participate in a discussion and interpretation of artworks produced by classmates, allowing each person to discuss reasons related to selecting personal attachments.

8. Research and study a number of ways First Nations people deal with life-cycles (weather, food, hunting, birth and death). Represent one of these cycles in a drawing, painting, or sculpture.

# BIOGRAPHY
# **EDWARD KIOKAN**
# (1903 -

Edward Kiokan was born near Cape Manning on the southern end of Nunivak Island in Alaska. He had a great interest in mask making and was largely influenced by his father who was also a mask maker. Edward Kiokan's masks have won many prizes at local exhibitions. They are made largely for display rather than for wear at festive occasions or ceremonies.

One of the many masks created by Edward Kiokan features a carved and painted loon with a partially hidden and camouflaged animal face on its back. Numerous detailed shapes and forms are repeated and arranged in a circle around the mask to show the life of a loon. These radial elements represent different detailed features — animal paws, seal flippers, and fish tails. Edward Kiokan's elaborated mask differs from many of the old Bering Sea masks which are very simple in design and meant to be worn at ceremonies. Edward Kiokan uses traditional ideas in new and different ways to share his ideas of mask making with others. This is one way to keep the art of his culture alive and thriving.

Eskimo - (ES - kim - oh)
Nunivak - (NOON - i - vak)

# CULTURE
# **ESKIMO**

The Eskimo people of Alaska have lived in the Arctic for many thousands of years. They migrated across the Bering Strait from Asia and became some of the first settlers of North America. Many of them resided along the Bering sea and the Aleutian Islands of Alaska while others lived inland. Their lives depended on hunting seals, walrus, and game birds in ocean waters or lakes. Because of their surroundings, they became adept at making ivory spears, harpoons and sealskin boats called kayaks which they used on their ocean hunting and fishing expeditions.

During their long history, art was used for decorating masks, costumes, and everyday objects. Even fur clothing, baskets, and ivory fish spears contained decorative elements. Carved charms and dance masks were used to chase away evil spirits or bring good luck. Traditional face masks represented a special art form. They had many pierced face parts and were worn at festivals to honor the spirit of birds and animals used as sources of food. Masks were also used to bring good fortune in hunting; and to represent good and evil, the way people lived, and the planetary bodies which controlled people's lives.

Recently there has been a revival of interest in traditional ways. Younger artists are talking to their elders about stories, legends and masks used in ceremonies. This has resulted in masks being made by the younger generation of artists. As a result, new life and meaning is being given to the art of Eskimo culture in Alaska.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# EDWARD KIOKAN

How is Edward Kiokan's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it has fewer pierced areas.
2. _____ it is more elaborated.
3. _____ it is used in ceremonies.
4. _____ it has more radial elements.
5. _____ it contains more repeating shapes and forms.
6. _____ it has fewer attachments.
7. _____ it uses the circle symbol in a more detailed way to show the life of a bird.
8. _____ it contains more patterned details on shapes.
9. _____ it contains less detailed shapes.
10. _____ it uses camouflage.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Edward Kiokan's mask is new and different from the traditional mask.

## REFERENCES & RESOURCES

### BOOKS


Carthy, J. (1972). *Animal camouflage*. London: Bodley Head.

Chance, N. (1969). *The Eskimo of north Alaska*. New York: Holt.

Crowley, R., & M. Link. (1987). *Love of loons*. Toronto, Ontario: Key Porter Books.

Fitzhugh, W., & S. Kaplan. (1982). *Inua: Spirit world of the Bering Sea Eskimo*. Washington DC.: Smithsonian Institution Press.

Grater, M. (1984). *Complete book of paper mask making*. Don Mills, Ontario: General Publishing Co.

Gregory, R., & E. Gombrick. (1973). *Illusion in art and nature*. New York: Charles Scribners Sons.

Jonas, A. (1983). *Round trip*. Toronto, Ontario: Scholastic Inc.

Klein, T. (1985). *Loon magic*. Ashland, WI.: Paper Birch Press.

Leeman, F. (1976). *Hidden images: Games of perception, anamorphic art, illusion*. New York: Henry Abrams.

Luckiesch, M. (1965). *Visual illusions: Their causes, characteristics and applications*. Ontario: General Pub.

Mack, S., & D. Christine. (1988). *Gifts of harmony: A study of Alaskan Eskimo masks*. Tuscon, AZ.: Chrizman/Communacad. (Teacher's guide, cassette, and filmstrip).

Mogelon, A., & N. Laliberte. (1973). *Masks, face coverings and headgear*. New York: Van Nostrand Reinhold.

Norden, H. (1977). *Illusions*. New York: Holt, Rinehart & Winston.

Oswald, W. (1967). *Alaskan Eskimos*. San Francisco, CA.: Chandler Pub.

Ray, D. (1981). *Aleut and Eskimo art: Tradition and innovation in Southern Alaska*. Seattle, WA.: University of Washington Press.

Ray, D. (1975). *Eskimo masks: Art and ceremony*. Vancouver, British Columbia: J.J. Douglas Ltd.

Robinson -Rowar, M. (1990). *Our universe: An armchair guide*. New York: W.H. Freeman.


### FILMS


*The loon's necklace*. 11 min. Ottawa, Ontario: National Film Board.


### RECORDS


*Eskimo songs from Alaska*. Folkways FE 4069.

# Module 2
# Arctic

INUIT — **MANASIE AKPALIAPIK:** *Respecting the Circle*

DORSET — **ANONYMOUS:** *Cluster of Faces*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Arctic area of North America. The traditional artwork, *Cluster of Faces,* features a carved antler with a grouping of faces made by an anonymous artist from the Dorset culture in 800 B.C. The innovative artwork, *Respecting the Circle,* was created in the 1980's by an Inuit artist named Manasie Akpaliapik. It features a whalebone carving showing an owl supporting two faces.

A **Seeing** experience provides students with information for determining how Manasie Akpaliapik's artwork differs from the traditional artwork. A motivational story encourages visualization and deals with imaginary flight. This leads to questions and discussion about the similarities and differences in the artworks. Manasie Akpaliapik's whalebone carving is found to differ from the carved antler in several ways. It contains two symmetrical expressive face images supported by a radial bird form. It also contains a greater variety of forms and details.

A **Making** section based on a facial expression theme allows students to produce a clay sculpture showing how facial features can communicate expression in a flight scene. This involves using the change tool of combination to bring together images of two expressive faces with a flying creature. Through these activities, students are brought to an understanding of how Manasie Akpaliapik used innovative ideas.

Akpaliapik - (AK - pal - ee- AP - ik)
Inuit - (IN - you - it)

# Seeing

*This module focuses on a **facial expression** theme and features Manasie Akpaliapik, an Inuit artist from the Arctic, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Manasie Akpaliapik's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the the life and culture of Manasie Akpaliapik, an Inuit artist from the Arctic;
- distinguish similarities and differences between a traditional carving and an innovative sculpture;
- know the tools, techniques, and materials used to create artworks;
- understand that Manasie Akpaliapik's artwork differs from the traditional work in its use of form, shape, space, and composition (balance, repetition).

**Vocabulary**

space (positive/negative), sculpture (in-the-round, relief), balance (symmetrical, asymmetrical), repetition, contrast, juxtaposed.

# Motivation

*Display the two Arctic reproductions and communicate the following information.*

This is a story of magic and flying. Relax and make yourself comfortable. Close your eyes and create pictures in your mind as you listen.

Pretend you and a friend wish to fly. But, you ask, "how is it really possible to fly without any help?" You both think about this for a while and finally agree that you could use the magical power of your minds. What if a verse about magical thinking which has been passed down from generation to generation was said again and again? Together, you repeat this verse:

*Remember*
*With your power to think*
*You can make things*
*Float or sink*
*Be it dream*
*Whatever kind*
*The world is yours*
*Through magic mind.*

Suddenly the air churns around you. An unexpected rush of wind makes you gulp to catch your breath. Something strange is helping you and your friend lift off the ground. Wings and feathers push around your face and you are swept off your feet in one motion — up, up in the air. The wind rushes into your open mouth and fills your cheeks. Air streams whoosh by you. You are truly airborne. Beneath you, a powerful bird cradles you both with its large wings as it soars higher and higher above the earth. You and your friend grin at one another, thinking about how powerful two minds can be in sharing and cooperating to create a magic adventure.

Look at the pictures in front of you and how different they are. In one picture, we see a cluster of carved faces made by an anonymous Dorset artist. In the other, we see an image of two faces resting on the wings of a bird made by an Inuit artist named Manasie Akpaliapik.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Manasie Akpaliapik's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Manasie Akpaliapik's work differs because it shows:*
*- more detailed shapes and forms*
*- greater variety of forms*
*- negative space (interior forms)*
*- high and low relief*

**1.** Describe what you see.

**2.** Identify and describe specific sensory qualities of each artwork. **Form** and **Shape** - geometric, high, low relief, in-the-round, (three-dimensional). **Space** - negative, positive.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Manasie Akpaliapik's work is different because:*
*- it combines radial and symmetrical balance*
*- the forms surround a circular opening*
*- more symmetrical shapes and forms are repetitive*

**1.** Explore the use of **balance** in compositions. How are the forms and shapes arranged and balanced (radial, symmetrical, asymmetrical)?

**2.** Explore the principle of **repetition**. Describe ways the shapes and forms are combined and repeated (symmetrically repeated, juxtaposed, overlap; in rows one above the other, asymmetrical).

## Cultural Context

*Refer to the information provided about the artworks. Use questioning strategies as you investigate and discuss the history, tools, techniques, materials, and uses of each artwork.*

*Help students understand how Manasie Akpaliapik was influenced and guided by traditional ideas dealing with faces and what they symbolize.*

***Title - "Cluster of Faces"***
***Size - ( L 14.1 x W 3.9 x T 1.3 cm / L 5 1/2 x W 1 1/2 x T 1 1/2 in)***
***Artist - Anonymous***
***Technique/Medium - Carving: antler***

Human faces and figures were popular subject matter in the Dorset culture centuries ago. The Dorset people made tiny exquisite, detailed carvings out of bone, walrus, ivory, and antler. Carvings with multiple faces are particularly interesting because they were often associated with the shaman and his powers. In the featured carved antler sculpture, faces appear in double rows, one above the other and may represent: (1) people who have been successfully cured; (2) spirit helpers; (3) people's souls. One particular feature of the faces is the circular mouth openings. These likely symbolize breath. The power of breath meant life and restoration of life particularly if the shaman used his own breath to suck out illness in effecting a cure. Small stone knife blades were used to scratch, engrave, and carve the faces in low relief on the antler.

*Help students understand that Manasie Akpaliapik's artwork differs from the traditional one in that: it is more elaborate and uses a greater variety of contrasting materials; the faces are rendered in more detailed and expressive ways, achieving a more dramatic effect.*

***Title - "Respecting the Circle"***
***Size - (52 x 71.4 x 40 cm / 20 1/2 x 28 1/8 x 15 3/4 in)***
***Artist - Manasie Akpaliapik***
***Technique/Medium - Carving: whalebone, ivory, stone, antler, horn***

Recording legends, stories, and other cultural ideas is a concern for many Inuit artists. In the featured artwork, the carver uses a whalebone vertebrae to create a dramatic sculpture. Two animated faces are cradled by the body and wings of an owl. These seem to revolve around a circular opening in the whalebone material. A variety of materials — walrus ivory, stone, caribou antler, and musk-ox horn are skillfully embedded in the whalebone and contain anatomical details such as eyes, beak, and fingernails. To further intrigue the viewer, a mask-like face with fangs is created on the reverse side of the sculpture (not shown in the reproduction).

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

**1.** Look at the facial expressions in both works. What feelings or sensations might they be expressing? Why?

**2.** Would you say that some faces communicate more feelings than others? Which one(s) and why?

*Provide the following information and help students understand that Manasie Akpaliapik's work is different because it shows expressive faces cradled in a supportive fashion by an owl.*

The circle or circular shape has deep significance and meaning to the Inuit people. It often signifies protection, enclosure, and unity.

**3.** What do the faces and other ideas used in both artworks tell us about Inuit people and their ideas (unity, protection and closeness)? How is this emphasized in the composition? (Faces and creatures create an enclosed circular formation around the opening in the whalebone vertabrae.)

## Judgement

*Explore the significance and value of the artwork.*

**1.** If you could display one of the works in your home, which one would you choose? Why?

**2.** In your opinion, which one communicates unity and protection more successfully? Why? Which one shows the most expressive faces? Why?

# Activity

## Clue Sheet

Solving the problem

How is Manasie Akpaliapik's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook, and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Manasie Akpaliapik's sculpture is different from the traditional carving. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the* ***Clue Sheet*** *(p. 94 in this guide). Read the* ***Biography*** *and* ***Culture*** *texts to students from this guide (pp. 92-93).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:
- more detailed carving;
- a greater variety of forms;
- including a bird form;
- a symmetrical arrangement;
- high and low relief forms;
- forms radiating from a circular opening;
- repeated forms, shapes and patterns;
- a greater variety of contrasting materials;
- highly dramatic and expressive faces.

## Enrichment/Extension

**1.** Study the facial expressions in the Akpaliapik sculpture. Write a script about what is being said. Perform skits or create a role-play between you and a friend. Dramatize the conversation.

2. Conduct a series of reflective questions:
   a. Why do you think Akpaliapik organized his figures around a circle? Brainstorm ways you would use the circle symbol if you were creating a sculpture.
   b. What materials would you use to make this sculpture seem more alive or animated (gems, lighting, moving parts)?

3. Find stories or myths about animals which have carried humans (First Nations stories and legends, King Kong, Arion and the Dolphin, Jonah inside the whale). Write a story, dramatize or perform skits based on your favorite story or legend.

4. Using only facial expressions and gestures, pantomime being carried on the wings of a large bird. Portray how it would feel and the expressions that would appear on your face. Members of the class could indicate what they like best in the pantomime.

5. The title of Akpaliapik's sculpture is "Respecting the Circle."
   a. Invent a new title and provide your classmates with a defence of this new title.
   b. Write a short paper, story or poem, highlighting the importance of circle forms or circle symbols in one's life.

6. Study the range of emotions depicted in Inuit sculptures. Generate a list of characteristics or words that best describe the emotions expressed. Explain what these sculptures reveal about the Inuit people and their lives.

7. Find other examples of Dorset sculptures made hundreds of years ago. Compare and contrast the way faces show expression in carvings done by contemporary Inuit people.

# Making

**Facial Expression Theme**

**Medium & Technique: Clay Sculpture**

**Suggested teaching time**

3 - 45 minute sessions

**Problem to be solved**

How can expressive facial features related to flight be communicated in a clay sculpture?

**Objectives**

Students will:

- demonstrate the ability to mold clay to represent expressive facial features;
- use radial and asymmetrical balance in arrangement of shapes and forms;
- know specific clay sculpture techniques (additive, joining, burnishing);
- reveal the capability to use the change tool (combination) to bring together expressive faces and a flying creature in a clay sculpture.

**Vocabulary**

change tool (combination), sculpture (additive, modeling), slip, score, burnishing.

**Materials**

*Prepare classroom for a clay construction project.*

- earthenware or self-drying clay - approximately two pounds (1 kg) per student;
- clay modeling tools;
- clay boards or working surface;
- finishing materials (shoe polish or glazes);
- plastic sheets and bags for storing works;
- smocks, sponges, water.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Manasie Akpaliapik used facial expression ideas from the Inuit culture.
- Discuss the principles of composition used and emphasize that his work is different from the carving because it uses space, form, shape and materials in different ways.
- Communicate to the students that they will create a clay sculpture combining expressive faces with that of a flying creature.
- Tell them that they will be using a change tool called combination.

## Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Manasie Akpaliapik uses a change tool called **combination** in his sculpture. Combination involves bringing together different ideas in new ways. Manasie Akpaliapik combines two expressive faces with a flying creature.

## Activity

Solving the problem

Use Manasie Akpaliapik's ideas as inspiration to create a clay sculpture showing expressive faces related to a creature in flight.

### Suggested procedure

*Demonstrate to students how to wedge the clay, as well as score and apply slip (if necessary).*

- The Idea
  Brainstorm ways a double face carried by a flying creature could be depicted. Discuss the kinds of expression that might appear on the faces (shouting, screaming, gasping). Making quick sketches or a clay model of what the idea looks like is desirable.

- Creating the Sculpture
  Divide the clay into three parts. Use one part to mold the head forms and the second part to create the three-dimensional flying creature. Use the third to add expressive facial features and other details. Score areas where parts will be joined. Apply slip to scored areas. Use radial and asymmetrical balance and combine all parts showing how the creature supports the head forms in flight. Complete and embellish the construction with additional details such as hollowing, repeating shapes to create patterns, or exaggerating features. Allow to dry. A burnished effect can be achieved by rubbing the surface of the sculpture with shoe polish. Conversely, if earthenware is being used, it is preferable to follow standard firing and glazing procedures.

## Assessment

Display the results of the art production activity.

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- justify their choice of forms and shapes to represent emotions and communicate flight ideas in sculpture;
- explain how they created expressive faces using an additive methods of clay modeling;
- describe how they combined face forms with that of a flying creature;
- describe other clay processes used;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Divide students into groups of three or four and have them use modeling clay or papier mâché to construct a form showing faces supported by a creature(s). Have students contribute their share to the finished sculpture.

2. Use three pieces of clay to create two faces and a creature. Do not join the parts. When parts are dry, make clay puppets to dramatize different stories based on flying and magical adventures.

3. Research and examine ways in which both First Nations and other cultures show facial expression in their art. Use these ideas to model a range of expressions in clay (fierce, gentle, peaceful).

4. Collect pictures from magazines showing various facial expressions. Also collect pictures of things that fly. Combine them to tell a story in a collage project.

5. Create a kinetic sculpture in which mouth parts move to enhance facial expression. Write a script and create a role-play to tell what the figures are communicating.

6. Akpaliapik's sculpture is carved on the reverse side. Create a drawing or clay sculpture showing what you think the other side looks like.

7. Investigate the way facial expressions have been explored in twentieth century portraits created by artists such as Picasso, Modigliani, Dali, etc. Use the style of one of these artists to create a portrait with expressive features.

8. Use modeling clay to construct a face form in the shape of a pot, container or other object. Make the facial features correspond with the general form of the container or object. For example, elongate, exaggerate, stretch-out features to fit a tall cylindrical or rectangular form, square box, round or oval container.

# BIOGRAPHY
# MANASIE AKPALIAPIK
(1955 - )

Manasie Akpaliapik is an Inuit sculptor who experiments with new and different ideas and materials. In order to become better known for his artwork, he moved from the small community of Arctic Bay on northern Baffin Island in Canada to a city. Manasie seldom makes small carvings as did his grandparents and many traditional carvers in his home community. His work is mostly large and often includes animals and figures which tell a story. His carvings are sometimes made in circular arrangements which are joined together in a related way. They often include a great variety of shapes and forms containing dramatically expressed facial features. Manasie Akpaliapik says that he strongly believes connections exist between nature and people. This is evident in one of his new symmetrical sculptures of an owl and two faces. This sculpture is made of whalebone with an interior opening around which a feathered bird and two symmetrical faces appear.

Manasie includes many ideas in one carving and is always looking for new ways to express his thoughts. He is especially concerned about the legends and stories of his people becoming forgotten. He often retells these stories in his carvings to revitalize and preserve them for future generations.

Inuit - (IN - you - it)
Alkpaliapik - (Ak - pal - ee - A - pick)

# CULTURE
# **INUIT**

The Inuit people have lived in the cold, harsh regions of the Canadian Arctic for several thousand years. They were nomadic and hunted seal, caribou, and other game. They also fished the waters of rivers, lakes, and ocean inlets. Their small camps and villages could be found along the coast and inland areas from the western Arctic to Baffin Island and Labrador in eastern Canada. In past centuries, the artwork of the Inuit consisted primarily of small carvings of bone, ivory, antler, and soapstone which could be carried from place to place as the people travelled. Sometimes single faces and figures were carved but sometimes many clustered figures appeared in an artwork. Small carvings served as good luck charms for hunting, or warding off evil and sickness. They were also made into gaming pieces or to decorate utilitarian objects. Some were made simply for pure enjoyment and entertainment.

Today's Inuit artists still use traditional materials such as bone, ivory, and soapstone. They sometimes recreate events of daily life or tell stories and myths about spirit worlds. However, while some of their artwork continues to be small, many recent sculptors are producing considerably larger carvings.

Today's young Inuit artists are travelling to different towns and cities and are sharing their ideas with one another. They are also communicating more and more with aboriginal artists from other countries. In this way, they receive recognition and support for what they are doing. The future of Inuit art has many bright prospects for renewing itself.

(reproducible)

NAME _____ DATE _____ CLASS_____

CLUE SHEET

# MANASIE AKPALIAPIK

How is Manasie Akpaliapik's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it shows many clustered faces.

2. _____ it shows more detailed carving.

3. _____ it shows a greater variety of forms and shapes.

4. _____ it is asymmetrically balanced.

5. _____ it shows both high and low relief.

6. _____ it is made from one material.

7. _____ it explores interior spaces and forms.

8. _____ its shapes and forms radiate around a circular opening.

9. _____ it is less elaborate.

10. _____ it contains patterns within carved shapes.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Manasie Akpaliapik's sculpture is new and different from the traditional antler carving.

## REFERENCES & RESOURCES

### BOOKS


Beecroft, G. (1982). *Carving techniques.* London: B.T. Batsford.

Blodgett, J. (1978). *The coming and going of the shaman: Eskimo shamanism and art.* Winnipeg, Manitoba: Winnipeg Art Gallery.

Blodgett, J. (1982). Whalebone. *The Beaver,* Fall issue, 4-11.

Boult, D. (n.d.). *The Inuit way: A guide to Inuit culture.* Ottawa, Ontario: Department of the Secretary of State.

Chichura, D., T. Stevens. (1974). *Super sculpture: Using science, technology and natural phenomena in sculpture.* Toronto, Ontario: Van Nostrand Reinhold.

Landau, T. (1989). *About faces: The evolution of the human face.* New York: Bantam Doubleday Dell Pub.

Martin, C. (1972). A retrospective glance of Canadian Eskimo carving. *The Beaver,* 5-19.

Meldgaard, J. (1960). *Eskimo sculpture.* London: Methuen.

Nungak, Z., & C. Arima. (1970). *Eskimo stories.* Ottawa, Ontario: Information Canada.

Randall, R., & E. Haines, E. (1965). *Design in three dimensions.* Worcester MA.: Davis.

Rasmussen, K., & G. Rousseliere. (1961). *Beyond the high hills:* A book of Eskimo poems. New York: World.

Selleck, J. (1977). *Faces.* Worcester, MA.: Davis.

Swinton, G. (1965). *Eskimo sculpture.* Toronto, Ontario: McClelland & Stewart.

Swinton, G. (1971). *Sculpture of the Eskimo.* Toronto, Ontario: McClelland & Stewart.

Wright, D. (1991). Inuit tradition and beyond: New attitudes toward art making in the 1980s. *Inuit Quarterly,* 6(2), 8-15.

- (1986). The flight theme. *Journal for British Columbia Art Teachers* 26(2), 48 p.


### SLIDES


Greenspan, S. (n.d.). *Faces and feelings: A visual curriculum.* Hamilton, Ontario: Art Gallery of Hamilton.


### FILMS


*Angotee: Story of an Eskimo boy.* Ottawa, Ontario: National Film Board.

*The Annanacks.* 27 min. Ottawa, Ontario: National Film Board.


### FILMSTRIPS


Moller, H. *Eskimo art.* Ottawa, Ontario: National Film Board.

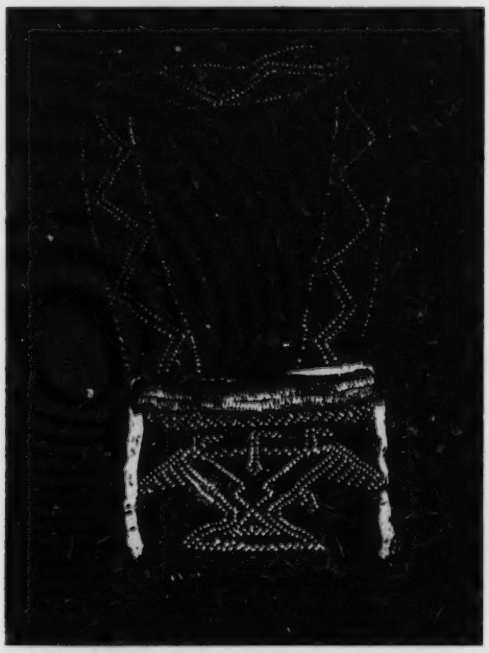
*Eskimo sculpture.* Ottawa, Ontario: National Film Board.

## **WOODLANDS:** Module 1

ANONYMOUS

BEARDY, Jackson

## **WOODLANDS:** Module 2



ANONYMOUS

ODJIG, Daphne

BEST COPY AVAILABLE

# Module 1
# Woodlands (Northern)

WOODLAND CREE
OJIBWAY

**JACKSON BEARDY:** *Rebirth*
**ANONYMOUS:** *Ojibway Drum*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Woodlands area of North America. The traditional artwork, *Ojibway Drum*, features a hide drum on which two birds face one another. It was made by an anonymous artist at the turn of the century. The innovative silkscreen print, *Rebirth*, was created in 1976 by a Cree artist named Jackson Beardy. It features two geese with painted symbols on a red silkscreen background.

A **Seeing** experience provides students with information for determining how Jackson Beardy's artwork differs from the traditional work. A motivational story promotes visualization or mind picturing and deals with the importance of circles, drums, and the power to communicate with nature. This leads to questions and discussion about the similarities and differences in the artworks. Jackson Beardy's silkscreen print is found to differ from the drum in several ways. It contains a greater variety of complex lines, shapes, and colors, uses more repeated shapes, circular arrangements, and has higher contrasts of shape and color. It is also meant to be displayed rather than used.

A **Making** section allows students to produce a paper collage showing how new life can be represented using bird and circle shapes. This involves using the change tool of combination to bring together birds and circle shapes as well as elaboration to detail and enhance the artwork. Through these activities, students are brought to an understanding of how Jackson Beardy used innovative ideas.

Beardy - (BEER - dee)
Ojibway - (Oh - JIB - way)

# Seeing

*This module focuses on the theme of a* ***goose*** *and features Jackson Beardy, a Cree artist from the Northern Woodlands area, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Jackson Beardy's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Jackson Beardy, a Cree artist from the Northern Woodlands;
- distinguish similarities and differences between the images on a traditional drum and an innovative silkscreen print;
- know the tools, techniques and materials used to create these artworks;
- understand that Jackson Beardy's artwork differs from the traditional work in line, shape, color, and composition (repetition, contrast, balance).

**Vocabulary**

shape (irregular or free-form, geometric, organic), color (warm, cool, primary, secondary, complementary, analogous), value, repetition, contrast, balance (radial, symmetrical).

# Motivation

*Display the two Woodlands reproductions and communicate the following information.*

This story deals with the voice of a drum and the ancient story it tells. Settle into a comfortable position, close your eyes, and relax as the words of the story create pictures in your mind.

Pretend you have gathered around a campfire to listen to a story — a story about a far away world told by the beat of an ancient drum. You are standing with friends in a sacred circle with a fire gently burning in the middle. The drum begins to beat and your heart beats with it. Its magic takes your mind on an ever widening journey to other worlds — to the land of spirit birds and geese. The rhythmic sound of the drum echoes through the night and then changes to a faster beat. It seems to be calling all the geese in the air. Some noises can be heard. Are they sparks of fire snapping and sizzling on their way to the sky? No! The sounds resemble a dull chattering and then a loud honking. They become clearer. The drum pulls them closer to the campfire. The air quivers with the noise and fullness of flying geese. Their bodies vibrate with excitement and color as they decide on paths to follow on their spring migration. They ask guidance from the sun. They consult Mother Earth. Finally, they receive word from the waters that will carry them safely on their way. Then a most interesting thing happens. The geese gather in pairs and decide if they will be friends and mate for life. It does not take long before their wings begin to flap and beat the air like a thousand storms. The noise is deafening. Someone in the circle clutches your arm and holds it tightly. Slowly, the drum beat fades. The noise stops and you are brought back to a world of reality. Thoughts of colorful images and of strange noises flash through your mind. The power of flight and the magic of dreams told by drum sounds is an experience you will never forget. Your friends around the campfire circle feel the same.

Look at the pictures in front of you and how different they are. In one, we see two painted geese facing each other on a drum made by an anonymous artist. In the other, we see an image of colorful geese joined together and made by an artist named Jackson Beardy.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Jackson Beardy's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Jackson Beardy's work differs because:*
*- it contains a greater variety of complex lines, shapes, and color schemes*

**1.** Identify what you see.

**2.** Identify and describe specific sensory qualities of each artwork. **Line** - flowing, wavy, continuous, long, short, straight. **Shape** - organic, geometric, free-form. **Color** - primary, secondary, warm, cool, complementary, analogous, light/dark (value), bright/dull (intensity).

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Jackson Beardy's work is different because it contains:*
*- more repeated lines, shapes, and colors*
*- higher contrast of lines, shapes, and colors*
*- both radial and symmetrical balance*

**1.** Explore the use of **repetition** in compositions. How are lines, shapes, and colors combined in repeated ways (juxtaposed, circular and concentric, rows)?

**2.** Explore the use of **contrast** in arrangement of elements. How are lines, shapes, and colors arranged in contrasting ways (shape - size; color - light/dark values; intensity - bright/dull; line - continuous, short, long)?

**3.** Explore the principle of **balance.** How are the elements balanced (in radial, symmetrical ways)?

## Cultural Context

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, techniques, materials, and uses of each artwork.*

***Title - "Ojibway Drum"***
***Size - (D 23 x T 1.8cm / D 9 x T 3/4 in)***
***Artist - Anonymous***
***Technique/Medium - Construction: Painted Hide on Wooden Drum***

*Help students understand how Jackson Beardy was influenced and guided by traditional ideas dealing with birds and life-cycles of nature.*

Chanting and singing played an important role in the lives of the Ojibway people. The drum was one of the principal musical instruments used by hunters and medicine men to tell stories, obtain visions, and to make contact with the spiritual world. Drums were made of animal hide stretched on circular wooden frames. The featured drum is common to North American aboriginal cultures and consists of a shallow frame with a hand-held thong on one side. This particular drum has two sides painted with red, green, and blue colors. The side evident in the reproduction shows two birds facing one another. A small circular shape appears between them and possibly represents an egg. Also shown is a stylized idea of a rainbow and a sun symbol. The reverse side (not shown on the reproduction) contains a single bird with outstretched wings.

*Help students understand that Jackson Beardy's artwork differs from the traditional artwork because it is meant to be displayed rather than to be used.*

***Title - "Rebirth"***
***Size - (63 x 75.5 cm / 23 3/4 x 29 3/4 in)***
***Artist - Jackson Beardy***
***Technique/Medium - Printmaking: Silkscreen***

A closeness to nature is evident in the artwork of many aboriginal artists in North America. The featured artwork shows a circular arrangement of geese painted on an intense red acrylic background. They are shown resting on an undulating plane of shapes and colors representing earth and water. They are also shown together as mates with their beaks touching one another. Within a circle created by the joining of both birds, is an egg and embryo representing rebirth. A small sun behind their heads represents the Gitche Manitou, an all-powerful spiritual being which is like a god to the people (see glossary).

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

**1.** Discuss the subject matter of the artworks in terms of circular arrangements. What symbols are used in the circular arrangements (embryos, sun, birds)? What do you think the circle symbol represents (seasons, cycles, life, death)? Why?

*Provide the following information and help students understand that Jackson Beardy's work is different because it uses more circular arrangements representing different symbols which have special meanings to First Nations people.*

**2.** Why do you think the birds are shown facing each other as well as creating a shared circle? Speculate on the meaning of the circle (seasons, cycles, unity, birth, life and death).

The circle has very special meaning to First Nations people. It stands for unity and life and is represented by suns, rainbows, eggs, and water.

**3.** What do the symbols used in both artworks tell us about the Woodlands people and their involvement with nature?

## Judgement

*Explore the significance and value of the artwork.*

**1.** If you were given only one of the works, which one would you choose? Why?

**2.** When making judgements about the works, which one in your opinion best communicates ideas of birds in circular arrangements? Why?

# Activity

## Clue sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 114 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 112-113).*

How is Jackson Beardy's work new and different?

The Biography and Culture texts provide more clues about how Jackson Beardy's acrylic painting is different from the drum. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- a greater variety of complex lines, shapes, and color schemes;
- more repeated shapes;
- higher contrast of shapes and colors;
- being displayed rather than used;
- using more circular arrangements;
- using a more complex arrangement of elements.

## Enrichment/Extension

**1.** Conduct a series of reflective questions (write about or discuss):

a. Jackson Beardy called his painting "Rebirth." Speculate on the meaning of this title. Give reasons why you think he gave it this name?

b. Why do you think geese were important to the artist? What other kinds of birds would you substitute for geese in the artist's work?

c. If you were going to be reborn, what bird or animal would you want to be? Why?

**2.** Imagine what the geese are saying to one another. Express your ideas in a story, dance or in a creative play.

3. Investigate pictures of First Nations art where birds have been joined together. Discuss ways in which this is done (double images, growing out of one another, inside one another). Identify differences and suggest why these differences might exist.

4. Collect images of Western European, North American native aboriginal or contemporary artworks which use a circular arrangement as a basic part of their structure. Compare and contrast similarities and differences as well as the meanings of each artwork.

5. Investigate magazine articles, stories, legends and ceremonial events highlighting the importance of the circle in the life of First Nations people. List examples of how the circle is used to describe:
   a. patterns in bird and animal life (building nests, circling flight);
   b. the passage of a person's life from birth to death;
   c. the celebration of an event.

6. Invent drum sounds for different kinds of birds (different beats and rhythms). Invent a beat that is a wren, a canary, a budgie, or a parrot. Extend this exploration by inventing sounds for birds with which you are unfamiliar. Associate and combine sounds with appearances (size, color, plummage).

7. Find records, music tapes and compact disks which include First Nations drum sounds and songs associated with birds and other creatures. Use these to create a dance performance.

8. Look at the Jackson Beardy reproduction. Discuss what new bird and nature shapes could be used to change the picture and also:
   a. think of a new title;
   b. tell the new story that results;
   c. discuss the way the ideas could be used to create a new picture.

# Making

**Goose Theme**

**Medium & Technique: Paper Collage**

**Suggested teaching time**

2 - 45 minute sessions

**Problem to be solved**

How can new life be represented in a paper collage by combining bird and circle shapes?

**Objectives**

Students will:

- demonstrate the ability to create bird forms which represent rebirth or new life;
- use radial and symmetrical balance in the arrangement of forms;
- know suggested cut-paper collage techniques for creating repeating colors and shapes;
- use repetition of lines, shapes and colors to elaborate ideas;
- reveal the capability to use the change tools of (combination and elaboration) to bring together bird and animal shapes and details in a unified way.

**Vocabulary**

change tools (combination, elaboration).

**Materials**

*Prepare classroom for a collage project.*

- sketching paper;
- 9 x 12" (23 x 30.5 cm) black or dark colored construction paper for cut bird images (two per student);
- 12 x 18" (30.5 x 46 cm) colored poster or construction paper for background;
- pencils, scissors, glue.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Jackson Beardy used bird ideas from the Woodlands Cree culture.
- Discuss principles of composition and emphasize that his work is different from the traditional drum because it uses shapes, lines, colors, and materials in different ways.
- Communicate to students that they will create a paper collage showing birds and circles representing new life.
- Tell them that they will be using change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

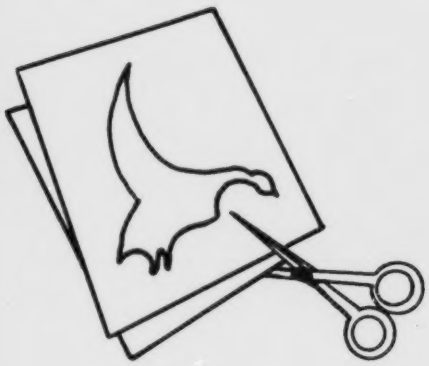
Artists use a variety of change tools to make their work innovative. Jackson Beardy uses change tools called **combination** and **elaboration** in his silkscreen print. Combination involves bringing together two different ideas in new ways and elaboration involves adding details to enrich an artwork. Jackson Beardy shows new life by combining two bird shapes and elaborating them.

## Activity

Solving the problem

Use Jackson Beardy's ideas as inspiration to create a paper collage in which bird and circle shapes are joined together to show new life.

**Suggested procedure**



- Bird and New Life
  Brainstorm what birds might look like if they were reborn in a new form (emerging, hatching, developing into another life).

- The Bird
  Sketch a variety of simple bird shapes (birds in profile or looking sideways, wings folded or spread, resting or standing). Draw a simple outline shape of a bird. Choose your best idea.

- Creating Symmetrical Birds
  Place two sheets of black or colored construction paper over another. Draw the outline of your chosen bird shape on the top sheet, filling as much of the page as possible. Cut out both bird shapes at the same time to produce two identical shapes.

- Combining Birds and Circle
  Loosely arrange the bird shapes on the background paper (joined beaks, wings, bodies touching, overlapping) or in a way you feel best shows their closeness. Cut out a circular shape and use it to join or overlap the bird shapes. When you have obtained a satisfactory arrangement of parts, glue the cut shapes to the colored background.

- Elaborating the Composition
  Complete the life-cycle idea by filling in the circle with cut paper shapes that symbolize new life (rebirth, hatching out of eggs). Add more cut paper designs within the bird shapes (repeating colors and shapes) to enhance and unify the image.

## Assessment

Display the results of the art production activity.

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

- explain how they selected a bird shape;
- explain how they chose ideas to show new life;
- describe how they combined and elaborated bird and circular shapes to communicate new life;
- explain how they balanced the image;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

**1.** The circle and the bird are both represented as powerful symbols in First Nations cultures. Collect as many bird images as possible from discarded magazines. Join the bird shapes in circular ways to show the importance of the circle by using flying formations, swooping, diving, etc.

**2.** Use soft wire and make two similar birds. Join them so that they touch, intertwine, or twist. Display them on a stand. Use your imagination to discuss how they came to be this way.

**3.** Collect circular items such as wheels, tires, knobs, glasses, disks, plates, clocks or coins. Combine these objects into various circular compositions or construct them into a mosaic to show repetition and rhythm.

**4.** Examine the egg-like shape at the center of Jackson Beardy 's composition. Create a series of related images to show rebirth.

**5.** Investigate ways in which the circle was used in First Nations cultures (shields, drums, tipis, amulets, and charms). Use cardboard, clay or other three-dimensional materials to reconstruct some of these images in innovative, circular ways.

6. Research discarded magazines for advertisements which emphasize radials as a basic principle of design. Create an advertisement about the preservation of bird life using a circular arrangement of ideas.

7. Create a poster using a circular arrangement to develop an awareness of how First Nation's people are attempting to protect the life-cycles of birds and animals (protecting their habitats, preventing over hunting).

# BIOGRAPHY
# **JACKSON BEARDY**
# (1944-1984)

Jackson Beardy was born in Manitoba, Canada. His artwork shows a keen interest in his native aboriginal background. Many stories and legends were passed on to him during childhood by his grandmother. He continued to learn about old stories and legends and collected them by listening to his elders. Much of Jackson Beardy's early artwork tells about the legends he heard as a child. His acrylic paintings and silkscreen prints often show a great variety of repeating, complex lines and shapes. These show how life begins, how things grow or change through rebirth, and how birds, animals and people are interdependent. Jackson Beardy uses circular arrangements of contrasting colors and ribbon outlines to define his paintings. In his later life, Jackson Beardy joined a group of Eastern Woodlands artists who shared a common belief about the importance of First Nations art. Members of this group have given the art of the Woodlands culture new life by continually reinterpreting traditional ideas in new ways.

Note: Jackson Beardy's ancestry is connected with the Woodland Cree culture in Manitoba, Canada. This culture borders the Ojibway nation of the Eastern Woodlands.

Beardy - (BEER - dee)
Ojibway - (Oh - JIB - way)

# CULTURE
# WOODLAND CREE

For many thousands of years, the Woodland Cree lived in northeastern areas of Canada in what is now Manitoba, Ontario, and Quebec. Traditionally, they hunted big game such as moose, deer, and bear. They also hunted and trapped beaver and other smaller animals such as mink, marten, and ermine. Fish, geese and other game birds found in the wooded lake areas were also important food sources for the Woodland Cree people. Their lives depended on nature and consequently their stories and art dealt with birds and other creatures that were around them. They believed that spirits lived in the forest and that these spirits also lived in flowers, animals, and birds as well as in the stars in the sky. Some of these ideas were so important that they became linked to visions and dreams that were subsequently drawn on birchbark, beaded on clothing, or carved on objects. Some were painted in earth colors of red, black, and green on animal hide drums. Drum beats and chanting were an important way of assisting the communication of story ideas.

The younger artists of today continue to recreate old stories or legends in their artwork as a way of communicating important ideas about their past. This artwork is found in paintings and silkscreen prints which are displayed in galleries and museums. This is one way of making the art work last for generations to come.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# JACKSON BEARDY

How is Jackson Beardy's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it uses few circular arrangements.
2. _____ it uses silkscreen ink.
3. _____ it shows a greater variety of complex lines, shapes and colors.
4. _____ it is a musical instrument.
5. _____ it contains more repeated shapes and circular arrangements of elements.
6. _____ it uses fewer mixed colors.
7. _____ it shows higher contrasts of shape, size, and value differences.
8. _____ it is made of animal hide.
9. _____ it contains both radial and symmetrical balance.
10. _____ it contains a theme which clearly emphasizes rebirth.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Jackson Beardy's silkscreen print is new and different from the traditional drum.

## REFERENCES & RESOURCES

### BOOKS


Aller, R. (1974). *Central Cree and Ojibway crafts: Ceremonial objects.* Ottawa, Ontario: National Museum of Man.

Beavon, D. (Odjig). (1976). *Nanabush and the dancing ducks.* Toronto, Ontario: Ginn.
*Nanabush and the wild geese.*

Breen, K. (1990). *The Canada goose.* Vancouver, British Columbia: Whitecap Books.

Coe, R. (1977). *Sacred circles: Two thousand years of North American Indian art.* Kansas City, MO.: Nelson Gallery of Art.

Cowell, V. (1968). *Normie's goose hunt.* Toronto, Ontario: Copp Clark.

Hodgins, K. (1988). *The art of the Nehiyawak: Exploring the arts and crafts of the Woods Cree.* Saskatchewan: Plains Pub.

Hughes, K. (1979). *The life and art of Jackson Beardy.* Winnipeg, Manitoba: Canadian Dimension Pub.

Marsh, J. (Ed.). (1985). *The Canadian Encyclopedia, Volume 1.* Edmonton, Alberta: Hurtig Pub.

Mowat, F. (1956). *Lost in the barrens.* Boston: Little.

Veasey, T. (n.d.). *Geese: A pictorial study.* Westchester PA.: Schiffer Pub.


### FILMS


(1982). *Earth circles: Contemporary art of the Woodlands.* Origins: Multicultural Perspectives Through Art. (source unavailable)

*Fur country.* 21 min. 22 sec. Ottawa, Ontario: National Film Board.


### FILMSTRIPS


*Indians of the Northeastern Woodlands: hunters.* Adventures with Early American Indian Series. (source unavailable)

Wttunee, W. (1985). *Gather around the drum: What do you have in your canoe?* Timmins, Ontario: Ojibway Cree Cultural Centre.


### VIDEOS


(1975) *Spirits of creation.* 30 minutes. Native to the Land Series. Winnipeg, Manitoba: Manitoba School Broadcasts.

(1980). *Native religious traditions:* The sacred circle. Alberta: ACCESS.


### AUDIO CASSETTES


(1973). *Long long thoughts.* Winnipeg, Manitoba: Manitoba School Broadcasts.

(1973). *As long as the rivers run.* Winnipeg, Manitoba: Manitoba School Broadcasts.

(1973). *The earth is our mother.* Winnipeg, Manitoba: Manitoba School Broadcasts.


### CHARTS


*Wood Cree Indians.* Toronto, Ontario: Royal Ontario Museum.

# Module 2
# Woodlands (Great Lakes)

POTAWATOMI/ODAWA **DAPHNE ODJIG:** *The Indian in Transition*

POTAWATOMI/ODAWA **ANONYMOUS:** *Beaded Bag with Thunderbird*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Woodlands area of the Great Lakes in North America. The traditional artwork, *Beaded Bag with Thunderbird*, features a carrying bag with a three-headed beaded thunderbird. It was made by an anonymous artist around 1800. The innovative artwork, *The Indian in Transition*, was created in 1978 by a Potawatomi/Odawa artist named Daphne Odjig. It features a colorful acrylic mural showing human figures, thunderbirds, and objects which interpret the history of First Nations people on this continent.

A **Seeing** experience provides students with information for determining how Daphne Odjig's mural differs from the traditional beaded bag. A motivational story helps students visualize ideas concerning the importance of thunderbirds and their power. This leads to questions and discussion about the similarities and differences in the artworks. Daphne Odjig's acrylic mural is found to differ from the beaded bag in several ways. It contains fewer geometric shapes but has more rhythmic flowing colors and irregular shapes. It also shows a greater variety of color, and tells a four-part story about the history of First Nations people.

A **Making** section allows students to produce a painted mural to show a thunderbird's protective power towards people. This involves using the change tool of combination to bring together images of thunderbirds with people in a three-part story. Through these activities, students are brought to an understanding of how Daphne Odjig used innovative ideas.

Odjig - (ODE -jig)
Potawatomi - (Pot - a - WA - tom - me)
Odawa - (Oh - DAH - wa)

# Seeing

*This module focuses on a **thunderbird** theme and features Daphne Odjig, a Potawatomi/Odawa artist from the Woodlands area of the Great Lakes, who expresses new and different ideas based on the old ways of her culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Daphne Odjig's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Daphne Odjig, a Potawatami/Odawa artist from the Woodlands;
- distinguish similarities and differences between the images on a traditional beaded bag and the images on an innovative acrylic mural;
- know the tools, techniques and materials used to create these artworks;
- understand that Daphne Odjig's artwork differs from the traditional work in shape, color, and composition (rhythm).

**Vocabulary**

rhythm, arrangement, shape (geometric, irregular), value, tint, shade, color (intensity).

# Motivation

*Display the two Woodlands reproductions and communicate the following information.*

This story is about a powerful bird that can see what is happening over the entire universe. Its power is so great that it can even create thunder and lighting. People call it the thunderbird.

Close your eyes and picture yourself as this magical bird. You now have the power to see everywhere on earth. Feel yourself soaring high into the sky to see the fullness and roundness of the earth. Look down to see people gathering together. Notice their faces. They are happy and full of laughter — dancing and rejoicing as they gather around a drum. These are the First Nations people of North America.

Now imagine that time has passed and years later you come back to visit the same people. You look for the same happy faces but something has changed. There are new and strange faces now. Settlers have arrived from other parts of the world. Things seem to be more crowded and confused. There is a chill over the earth. The First Nations people you once saw smiling are not as happy now. To help them, you provide magical protection by sheltering them with your wings. Your magical protection seems to make everyone happy and satisfied.

Look at the pictures in front of you and how different they are. In one, we see a three-headed thunderbird on a beaded bag made by an anonymous artist from the Great Lakes woodlands of North America. In the other, we see a colorful mural painted by an artist named Daphne Odjig.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Daphne Odjig's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Daphne Odjig's work differs because it contains:*
- *fewer geometric shapes*
- *more flowing, irregular shapes*
- *a greater variety and quality of color*

1. Identify what you see.

2. Identify and describe the specific sensory qualities of each artwork. **Shape** - geometric (triangles, circles), zigzags, flowing, irregular. **Color** - value, tints, shades, intensity.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Daphne Odjig's work is different because it shows:*
- *more repetition of similar colors and curving/circular shapes to achieve movement and continuity of color and shapes*
- *a greater concentration of shapes and color*

1. Explore the principle of **rhythm** in both compositions. How are shapes and colors arranged to develop a rhythmic quality and to achieve movement (repetition and continuity of colors and curving/circular shapes; use of pattern)?

2. Explore **composition.** How are the shapes and colors arranged (tightly packed, concentrated, less space, more space)?

## *Cultural Context*

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, techniques, tools, materials, and uses of each artwork.*

*Help students understand how Daphne Odjig was influenced and guided by traditional ideas dealing with the thunderbird.*

***Title - "Bag with Three-Headed Bird"***
***Size - (H 59 x 19 cm / H 23 1/4 x W 7 1/2 in)***
***Artist - Anonymous***
***Technique/Medium - Weaving, sewing and beading: fabric***

Many aboriginal cultures the world over are aware of the vital importance of the skies and the heavens. In many aboriginal cultures in North America, the thunderbird represents the power of the sky. Thunderbirds are magical, strong, and full of vibrant energy. They are also formidable creatures and are the focus of numerous myths. These images often appear on articles of both utility and decoration. The featured artwork shows a

woven and beaded woolen sash and bag with a three-headed beaded thunderbird. The zigzag beaded linear designs on the sash may represent lightning forces which are a characteristic of the thunderbird.

*Help students understand that Daphne Odjig's artwork differs from the traditional one because it tells a story about the history of First Nations people on this continent.*

***Title - "The Indian in Transition"***
***Size — (2.44 m x 8.23 m / 8 x 27 ft)***
***Artist — Daphne Odjig***
***Technique/Medium — Painting: Acrylic on canvas***

Some aboriginal people in North America have written histories about their people, but few have completed a visual interpretation of their history quite as unusual as the large acrylic four-part story mural created by Daphne Odjig. The featured mural is illustrated in four parts from left to right: Scene 1: In the beginning, before the arrival of settlers, Mother Earth, shown with radiating energy lines, is quiet and serene. The protective spirit of the thunderbird hovers over a drummer and the people; several dance to the rhythm of the drum symbolizing strength and vitality; Scene 2: two scouts observe a large ship approach, carrying pale-skinned people (in reality, the blue-coated figure is Jacques Cartier, accompanied by a boatload of settlers - see glossary); a third scout bears the appearance of a smiling serpent (in Ojibway mythology, the serpent is a symbol of evil). The scout turns his back and grasps the drum close to his body to shield it from evil; Scene 3: the aboriginal people are in a losing battle symbolized by faceless people and a fat, leering, bureaucrat above; a ravished Mother Earth is strewn with wrecked cars, a fallen cross, and an empty whiskey bottle; Scene 4: in the final statement, some people escape from alcohol while the drum remains intact and colorful. The sun returns with its light and warmth and the ever present thunderbird extends its protective wings, reaching out to support the people as they move with determination into the future.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

**1.** What feelings do you have when you examine the thunderbirds represented in each artwork? How would you describe these feelings? (strength, warmth, protective, supportive)?

*Provide the following information and help students understand that Daphne Odjig's work is different because it contains thunderbirds showing their protective power in the way they surround and support people; it also symbolizes the supernatural world in many North American aboriginal cultures.*

The thunderbird is considered one of the most powerful creatures of the supernatural world in many North American aboriginal cultures. It also holds a very important place in the mythology of the Great Lakes First Nations people. It has eyes that create lightning and wings that make thunder. It is also noted for its ability to protect people and see into the future. The thunderbird sometimes appears in artwork with birdlike features — outspread wings, large eyes and a sharp beak.

**2.** What do thunderbird images tell us about the Great Lakes people? (They believe in the supernatural world and in the protective spirit of the thunderbird.)

## Judgement

*Explore the significance and value of the artwork.*

**1.** Which of the two works did you find most interesting? Why?

**2.** Which one do you think best represents the supernatural powers of the thunderbird? Why?

# Activity

Solving the problem

*Students read the **Biography** and **Culture** texts provided in their workbook, then complete the **Clue Sheet**.*

*If workbook are not available, reproduce and distribute the **Clue Sheet** (p. 131 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 129-130).*

How is Daphne Odjig's work new and different?

The Biography and Culture texts provide more clues about how Daphne Odjig's mural is different from the traditional beaded bag. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

# Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- a two-dimensional work;
- showing supernatural powers of the thunderbird;
- fewer geometric shapes;
- more flowing, irregular shapes;
- greater variety and qualities of colors;
- more rhythm and continuity of colors and curving/circular shapes;
- more complex arrangement of shapes, forms and colors;
- greater concentration of shapes and colors;
- being a continuous four-part story about the history of First Nations people on this continent;
- thunderbirds showing their protective power.

# Enrichment/Extension

**1.** Conduct a series of reflective questions (write about or discuss):
   a. Daphne Odjig called her painting "The Indian in Transition."
   b. What might this transition or change be?
   c. Where does the thunderbird appear in this transition?
   d. Why do you think the thunderbird is important to the artist? Would it be important to others? Why?

**2.** One of the thunderbird's main functions in myths is to offer protection to people. What things in life provide protection (civil laws, friends, parents)? Tell a story about a favorite form of protection.

3. What things need protection (minority groups, environment, lifestyles, human rights, underprivileged, health). Why? Make a listing of popular songs or stories that deal with protection and caring. Discuss the value of these songs or stories to our society.

4. Discuss different kinds of protection birds or animals can provide to the human race and why this protection is at times necessary? Write brief descriptions of the forms of protection birds or animals can give.

5. Research how animals and other creatures have built-in instincts that seem to offer them protection. Write a story or poem telling how one animal defends and protects its family against a predator by changing its color, making strange sounds, giving out odors, etc.

6. Research and investigate the variety of ways in which protection is carried out in our society in banks, family situations or people working in dangerous jobs. Discuss different forms of protection offered to us as people. Write about a form of protection that is meaningful to you.

7. Discuss how friends can protect and how to protect friends or neighborhoods from harm such as drugs, strangers or accidents. Conduct interviews with peers, parents, friends and grandparents to determine how they have protected someone or something.

8. Research ways in which First Nations peoples are providing protection for:
   a. their traditional culture;
   b. land, property, and personal rights;
   c. natural resources (fish, wildlife, forests).

# Making

**Thunderbird Theme**

**Medium & Technique: Painting and Assemblage (mural)**

**Suggested teaching time**

3 - 45 minute sessions

**Problem to be solved**

How can a thunderbird's protective power towards people be shown in a three-part story mural based on contemporary times?

**Objectives**

Students will:

- depict an invented story about a thunderbird's protective power;
- know how to plan and assemble ideas for a mural using specific drawing and painting techniques;
- use rhythm and repetition of shapes and colors to create continuity and unity in the story;
- reveal the capability to use the change tool (combination) to bring together the protective power of the thunderbird with people to tell a story in a three-part mural.

**Vocabulary**

change tool (combination), mural.

**Materials**

*Prepare classroom for a painted and assembled mural project.*

- 36 x 36" (91.5 x 91.5 cm) mural or bond paper (one sheet per group of students);
- one 36 x 108" (91.5 x 279 cm) colored or white sheet of mural paper for mural background;
- paint, pencils, brushes, scissors, glue.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Daphne Odjig used thunderbird ideas from the Potawatomi/Odawa culture.
- Emphasize that her work is different from the traditional beaded bag because it uses shapes, colors, and materials in different ways.
- Emphasize how rhythm and repetition are used to create continuity of colors and shapes in the story.
- Communicate to the students that they will create a mural which shows the protective power of the thunderbird.
- Tell them that they will be using a change tool called combination.

## Change Tool

(Combination)

Artists use a variety of change tools to make their work innovative. Daphne Odjig uses a change tool called **combination** in her mural. Combination involves bringing together different ideas in new ways. Daphne Odjig combines thunderbirds, people, and objects in a story form to create an innovative artwork.

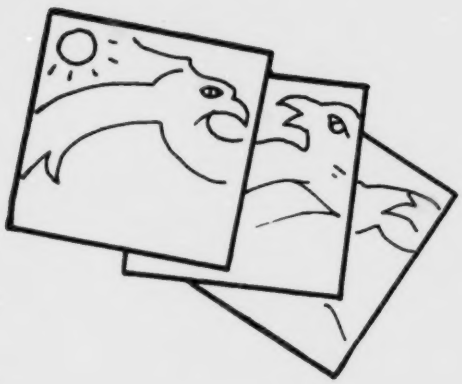
## Activity

Solving the problem

Use Daphne Odjig's ideas as inspiration to show the protective power of the thunderbird in a mural using painting and assemblage.

### Suggested procedure

*To accommodate a larger group of students, it may be necessary to divide the class into six groups and create two murals each telling a different story about a thunderbird's protection.*



- The Story
  Brainstorm different scenarios based on contemporary issues (lifestyle, drugs, smoking, environment, community, pollution) in which people, a thunderbird(s), and objects are involved in three events:
  1. A time of peace
  2. A time of trouble
  3. A return to better times

  Discuss ways in which a thunderbird's power of protection for people can be shown in each part of the story. Divide the class into three groups. Assign each group to a story part. Each group is responsible for creating their section of the mural including a thunderbird(s), people, objects, and other subject matter which illustrates their part of the story (peace, trouble, or the return to better times).

- Creating Story Parts
  Using white drawing or mural paper, each group of students outlines their part of the story in large bold shapes then paints the shapes, keeping in mind that repeating colors and shapes are an important factor in creating continuity and unity throughout the entire composition. Cut out the shapes.

- Assembling the Mural
  Hang background mural paper on the wall. Students can then loosely arrange cut-out pieces (pin, tape) before final gluing. Additional shapes and colors might be required to create more rhythm and movement in the design. Glue pieces in place when a satisfactory arrangement is achieved.

## Assessment

Display the results of the art production activity.

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they (group) showed the protective power of the thunderbird in a story form;
- explain their choice of shapes and forms in arranging the composition;

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

- describe procedures used to paint and assemble their (group's) story parts;
- discuss how continuity of story was achieved;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they (individually, group) change it and why?

## Enrichment/Extension

1. Protection can be provided for almost anything. Create pictures in which protection is provided for:
   a. valued things and objects;
   b. birds, animals and wild life;
   c. human beings.
   Make these protectors for other things.

2. Collect photographs of natural resources which require protection (in the sky, on land, under water). Use these photographs to create a collage which communicates a message about the value and importance of protecting valuable resources in our nation. Discuss what might happen when a country has exhausted some of its natural resources.

3. Protection is usually provided for things that are valued. List things of value such as friends, family, loved ones or material possessions. Find pictures of objects (photographs, other visual sources) or use real objects and build them into protective settings (box sculpture, coverings, screens, grids).

4. Explore ways in which First Nations people are providing protection for their natural resources, property, customs and traditions. Adapt Daphne Odjig's style of using colors, curves and circular shapes to create a poster which provides awareness about how First Nations leaders are attempting to protect these values.

5. Create images of hero protectors (Superman, Batman, the Flash, Spiderman, the Hulk). Now create images of things which destroy their protective power. Also invent some form of protection against the "destroyer". Use a sequence of pictures to show the ideas.

6. Make a list of personal weaknesses. Invent a machine which would be an effective form of protection against one of your own weaknesses.

7. Humans continually protect themselves against things by using deodorant, suntan lotion, vitamins, aspirin, and other medicine. Collect magazine advertisements showing these things. Use in a collage to advertise a newer and better protection against everything — the best protection in the world!

8. Make drawings of your own inventions which would provide protection against:
   a. germs and diseases;
   b. aging;
   c. hunger;
   d. loud sounds;
   e. bad dreams;
   f. loud parties.

# BIOGRAPHY
# DAPHNE ODJIG
(1919 - )

Daphne Odjig is a Potawatomi/Odawa artist. She grew up on Manitoulin Island in the Great Lakes region. As a child she copied illustrations from magazines and sketched with her artist grandfather who also told her the legends of his people. His influence and encouragement is evident in her work which shows a deep concern for her people. Faces, figures, and family relationships often appear in her drawings, paintings, and murals.

Daphne Odjig became well known for murals done for the Israeli government and for the Museum of Civilization in Hull, Quebec. She has also written and illustrated numerous children's books dealing with the legends of her people. The subject matter of Odjig's murals often consists of a great variety of brightly colored shapes showing people, drums, and thunderbirds with their protective power. The images in her murals also have a great deal of rhythm, movement and a continuity of curves and circular shapes. Daphne Odjig's story book illustrations and colorful murals have influenced the ideas of many young artists. She is always experimenting with new and different ways to tell about the history of First Nations people. These ideas are displayed in exhibitions and galleries which have revived her culture and given it new life.

Note: Daphne Odjig's heritage originates from two cultures. Her father was Potawatomi and her mother was British. She grew up amongst the Odawa people on Manitoulin Island and was influenced by their beliefs and customs. These experiences set the stage for an art career with a broad interest in First Nations people and their concerns.

Manitoulin - (Man - i - TOO - lin)
Odjig - (ODE - jig)
Potawatomi - (Pot - a - WAT - tom - ee)
Odawa - (Oh - DAH - wa)

# CULTURE
# POTAWATOMI/ODAWA

The Odawa (a word thought to mean trade) lived in the Great Lakes area for many thousands of years. Here they netted and speared fish, hunted deer and trapped animals such as beaver, marten, and mink. They also grew crops of corn, beans, and squash and harvested berries and wild rice which grew in the area.

The Odawa divided themselves into several grand families or clans and each was known by a symbol based on a bird, fish, or other animal found in their environment. Great respect was shown for these creatures through storytelling by elders as well as through dances and other ceremonies. The world of the Odawa people was renowned for its stories of creatures with special powers such as the thunderbird. The thunderbird represented the power of the sky and was featured on woven beaded bags, clothing, drums, and wooden carvings. Sometimes the enormity of its powers was felt to be so great that it was shown with three heads.

The Odawa people were very active in representing their ideas in artistic ways. However, art activity declined as villages and towns sprung up and as settlers moved into their territory. Hunting territories grew smaller as land was taken over for farming. The culture of the people went into a state of decline. To revive the culture, a number of artists banded together to promote and encourage aboriginal art. Today they continue to make strong statements about their heritage and its spiritual roots. This gives their culture new life.

Note: The Potawatomi and Odawa people lived close to one another in the Great Lakes region and were strongly influenced by one another. References are made to the Odawa people in this module because Daphne Odjig grew up on Manitoulin Island where both cultures are found.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# DAPHNE ODJIG

How is Daphne Odjig's artwork new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided:

1. _____ it has more flowing, irregular shapes.

2. _____ it is a functional item.

3. _____ it has more shapes and a greater variety and quality of color.

4. _____ it contains more rhythm, movement, continuity of colors, curves, and circular shapes.

5. _____ it is a three-dimensional form of art.

6. _____ it uses a more complex arrangement of shapes and colors.

7. _____ it shows a three-headed thunderbird.

8. _____ it is a continuous story about the history of First Nations people on this continent.

9. _____ it has more geometric shapes.

10. _____ it contains thunderbirds showing their protective power.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Daphne Odjig's mural is new and different from the traditional beaded bag.

## REFERENCES & RESOURCES

### BOOKS


Barnett, A. (1984). *Community murals*: The people's art. New York: Art Alliance Press.

Beavon, D. (Odjig). (1971). *Nanabush and the rabbit*. Toronto, Ontario: Ginn.
*Nanabush and the chipmunk*.
*Nanabush and the spirit of thunder*.
*Nanabush loses his tail*.
*Nanabush punishes the racoon*.

Bringhurst, R., James, G., Keziere, R., & D. Shadbolt. (Eds.). (1983). *Visions: Contemporary art in Canada*. Vancouver, British Columbia: Douglas & McIntyre.

Burland, C. (1965). *North American mythology*. New York: Tudor.

Elston, G. (1983). *Giving: Ojibwa stories and legends from the children of Curve Lake*. Waapoona Pub. & Promotion ISBN 0-9692185-0-8.

George, Chief Dan. (1961). *My heart soars*. Vancouver, British Columbia: Hancock House.

Kalett, J. (1978). *People and crowds: A photographic album for artists and designers*. New York: Dover.

Kleitsch, C., & P. Stephens. (1985). *Dancing feathers: Spirit bay series*. Vancouver, British Columbia: Annick Press.

Mueller, M. (1979). *Murals: Creating an environment*. Worcester, MA.: Davis Pub.

Quimby, G. (1960). *Indian life in the Upper Great Lakes: 11,000 B.C. to A.D. 1800*. Chicago: University of Chicago Press.

Schwartz, H. (1977). Daphne Odjig. *Arts West*, 2(2), 12-15.

Tolifson, J. (1972). *Images and things*. Columbus, OH.: Learning Resources.

(1972). *Treaty numbers 23, 287, 1171: Three Indian painters of the prairies*. Winnipeg, Manitoba: Winnipeg Art Gallery.


### FILMS


*These are my people*. 13 min. 18 sec. Ottawa, Ontario: National Film Board.

*The Native artists*. Ottawa, Ontario: National Film Board.


### VIDEOS


(1981). *Spirit speaking through: Canadian woodland artists*. Ottawa, Ontario: CBC.

## **PLAINS:** Module 1

ANONYMOUS

BOSIN, Blackbear

## **PLAINS:** Module 2

ANONYMOUS

POITRAS, Edward

BEST COPY AVAILABLE

# Module 1
# Plains

KIOWA/COMANCHE — **BLACKBEAR BOSIN:** *Prairie Fire*

CHEYENNE — **ANONYMOUS:** *Cheyenne Buffalo Robe*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Plains area of North America. The traditional artwork, *Cheyenne Buffalo Robe*, features a painted buffalo skin made by an anonymous Cheyenne artist between 1850 and 1875. The innovative artwork, *Prairie Fire*, was created in 1952 by a Kiowa/Comanche artist named Blackbear Bosin. It features a casein painting of a prairie fire with horse mounted warriors and other animals.

A **Seeing** experience provides students with information for determining how Blackbear Bosin's artwork differs from the traditional painted robe. A motivational story assists students to visualize ideas about an imaginary horse that comes to the rescue during a fire. This leads to questions and discussion about the similarities and differences in the artworks. Blackbear Bosin's acrylic painting is found to differ from the buffalo robe in several ways. It contains a greater variety of contrasting shapes, lines, colors, values and color gradations as well as more detailed shapes. It also contains foreground and background areas creating an illusion of depth, flowing rhythmic shapes and colors, which create a sense of drama not evident in the traditional work.

A **Making** section allows students to produce a painting depicting a theme based on action and drama. This involves using the change tools of combination to bring together images of animals in a dramatic background scene, and elaboration to enhance the scene through rhythmic qualities of line and shape.

Comanche - (Come - AN - chee)
Kiowa - (KY - oh - wa)
Bosin - (BOH - sin)
Cheyenne - (SHY - an)

# Seeing

This module focuses on a **horse** theme and features Blackbear Bosin, a Kiowa/Comanche artist from the Plains area, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Blackbear Bosin's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Blackbear Bosin, a Kiowa/Comanche artist from the Plains;
- distinguish similarities and differences between a traditional buffalo robe and an innovative painting;
- know the tools, techniques and materials used to create these artworks;
- understand that Blackbear Bosin's artwork differs from the traditional work in shape, color, line, and composition (space, contrast, and rhythm).

**Vocabulary**

shape (geometric, free-form or irregular), tint, tone, shade, value, gradation, depth, repetition, contrast, rhythm.

# Motivation

*Display the two Plains reproductions and communicate the following information.*

This is a story about how an imaginary horse comes to the rescue during a fire. Relax, close your eyes and let your mind fill with pictures from the words of this tale as the story unfolds.

Think about a wide open space. All you can see is miles and miles of flat land covered by green grass and no trees. In the distance you see herds of grazing horses. Other animals such as antelope and wolves are also nearby. Suddenly you hear hoofbeats. There in front of you gallops a gigantic horse with glistening, muscled features. It is so magnificient that you would like to ride it. It neighs, shakes its head and then prances around in the sunlight.

Suddenly you smell smoke. Is it a fire? Sniff the air. Turn and look behind you. The sky is filled with flames and billowing smoke. The animals nearby have also noticed the fire and are frantically running away from its searing heat. Before you know it, you are alone. The fire is spreading fast. You feel panic. How will you escape? As thoughts of escaping rush through your mind, you hear a neighing sound close by. You remember the magnificient horse. It races up to you and then kneels and nods, urging you to climb on its back. You hesitate for a moment. The horse then turns its body to make it easier for you to climb up. The fire is now raging very close to you. Feel its heat. You must flee before it's too late. With one quick motion, you jump on the horse's back and within a split second you are galloping away like the wind. You have been rescued!

Look at the pictures in front of you and how different they are. In one, we see horses painted on a buffalo robe by an anonymous artist. In the other, we see horses and warriors at the scene of a prairie fire painted by an artist named Blackbear Bosin.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Blackbear Bosin's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Blackbear Bosin's work differs because it contains:*

- *more varied shapes and lines*
- *greater detail in shapes*
- *greater variety of color*
- *greater range of light and dark values as well as color gradation*

1. Identify what you see.

2. Identify and describe the specific sensory qualities of each artwork. **Shape** - geometric, free-form, flowing, tapering, modeled, angular, rigid, flat. **Color** - value, primary, seconday, warm, cool, analogous, shade, tint. **Line** - flowing, geometric.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Blackbear Bosin's work is different because it contains:*

- *foreground and background details creating an illusion of space and greater depth*
- *overlapping shapes and colors*
- *highly contrasting shapes and colors*
- *more flowing, rhythmic qualities of shape and color*

1. Explore the application of **pictorial space.** What space conventions are used to create an illusion of depth (color and value changes, size, position, overlapping images; elements are arranged within a defined picture plane)?

2. Explore the use of **contrast**. How is contrast achieved (value - light/dark; shape - geometric more flowing)?

3. Explore the principle of **rhythm**. How is repetition used to create a sense of movement (continuity and direction of shape and color; light and dark contrasts; shapes juxtaposed, overlapping, repeated in rows)?

## Cultural context

*Refer to the information provided about the artwork. Use questioning strategies as you investigate the history, tools, materials, techniques, and uses of each artwork.*

*Help the students understand how Blackbear Bosin was influenced and guided by traditional ideas dealing with the dramatic events in the life of aboriginal people and the importance of the horse to the Plains cultures.*

***Title - "Cheyenne Buffalo Robe"***
***Size - (153 x 219 cm / 60 x 86 in)***
***Artist - Anonymous***
***Technique/Medium - Painting: buffalo hide***

Painted buffalo robes worn by men and women were a way of displaying the history and accomplishments of Plains aboriginal people. They contained stories about adventures, personal life, power and wealth, and the history of the tribe. The featured robe shows a horse-stealing raid with animals being herded away. One part of the scene is painted with only horseheads shown. Robe designs were painted with buffalo hip bones and natural pigments of charcoal, clay, and other earth colors.

*Help students understand that Blackbear Bosin's artwork differs from the traditional one in that it depicts the subject matter in a highly realistic, detailed and dramatic fashion.*

***Title - "Prairie Fire"***
***Size - (61 x 86.5 cm / 24 x 34 in)***
***Artist - Blackbear Bosin***
***Technique/Medium - Painting: casein on illustration board***

Artwork done by Plains aboriginal artists sometimes includes action and drama. The featured painting shows a raging prairie fire with horse-mounted warriors as well as antelope, and wolves escaping the flames. Noted for his realism and detail, the artist employs continuous flowing lines, shapes and colors depicting volumes of smoke and fire. These pour into the atmosphere, creating a sense of tension and immirent danger.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

1. What do you think the action in each picture suggests? Why?

2. What mood or feeling do you think is created in each artwork? Do you think the horses and warriors feel the same tension in both artworks? Discuss.

*Provide the following information and help students understand that Blackbear Bosin's work is different because it symbolizes the speed and grace of the horse, a prized personal possession of the Plains ancient culture.*

The horse was introduced to North America by Spanish explorers in the 1500's. It was acquired by Plains aboriginal nations and made their cultures much stronger and more mobile. The horse was a prized personal possession and was symbolized in drawings, carvings, and painted buffalo robes as a creature of vast power and beauty.

**3.** What does the depiction of horses in both artworks tell us about the Plains people and the importance of these animals to their lives? Identify ideas to support your decision (speed, grace, creature of power and beauty).

## Judgement

*Explore the significance and value of the artwork.*

**1.** What do you like most in each artwork? Which one do you prefer? Why?

**2.** In your opinion which artwork best describes the beauty and power of the horse? Why?

**3.** In which work do you feel being a witness to the drama? How is the artist best able to involve you as a viewer?

# Activity

## Clue Sheet

Solving the problem

How is Blackbear Bosin's work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 149 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 147-148).*

The Biography and Culture texts provide more clues about how Blackbear Bosin's painting is different from the traditional painted hide. Students should be familiar with this information before completing their Clue Sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- more variety of shape and color;
- greater detail in shapes;
- greater range of light and dark values and use of color gradation;
- using foreground and background space to achieve greater depth;
- using overlapping and highly contrasted shapes and colors;
- using flowing rhythmic qualities of shape and color;
- dramatically depicting the subject matter in a highly realistic and detailed fashion;
- symbolizing the speed and grace of the horse.

## Enrichment/Extension

**1.** Conduct a series of reflective questions (write about or discuss):
   a. Blackbear Bosin called his painting "Prairie Fire." What could it be called if it were renamed?
   b. How would a horse be of benefit in a prairie fire?
   c. What attributes of a horse would be desirable in a fire (speed, courage, strength, obedience)?

**2.** Assume the role of the artist and comment on the importance of the horse to the artist and his culture.

3. Investigate how and when the horse was first introduced to the Plains and evaluate its contribution in the lives of First Nations people.

4. Find recorded music or create musical sounds that evoke the same dramatic feelings as the prairie fire images depicted by Blackbear Bosin.

5. Research how First Nations people now use the horse and how other cultures in other parts of the world presently use the horse. Describe the importance of the horse long ago and today. Also comment on how its use could be made more important in the future.

6. The horse existed as a symbol of power and strength in many Plains aboriginal cultures. What other animal has this symbolic importance? Write a poem or tell a story about a real or imagined horse.

7. Use historical events or myths and legends to document how different civilizations or cultures viewed the horse for its beauty, grace and speed, or valued it for its economic benefits.

8. Read and discuss stories about famous horses (the Trojan horse, Pegasus, Francis the talking horse, Black Beauty, unicorns). Write a book review on the horse story you most enjoyed reading.

# Making

**Horse /Animal Theme**

**Medium & Technique: Tempera or Acrylic Painting**

**Suggested teaching time**

3 - 45 minute sessions

**Problem to be Solved**

How can action and drama be depicted in a painting by combining a horse and or animal theme with a backgound scene?

**Objectives**

Students will:

- demonstrate the ability to use repetition, color gradation, and contrast of shapes and colors to depict action and drama;
- know painting techniques (mixing and altering color to create light and dark values and gradation);
- demonstrate the ability to show illusion of depth on a two-dimensional surface;
- reveal the capability to use change tools (combination and elaboration) to bring together horse images with a dramatic background scene in a unified composition.

**Vocabulary**

change tools (combination, elaboration).

**Materials**

*Prepare the classroom for a painting project.*

- sketching paper;
- 12 x 18" (30.5 x 46 cm) drawing paper;
- pencils, paint (tempera or acrylic), brushes;
- newspapers, smocks, water, paper towels.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Blackbear Bosin used horse ideas from the Plains culture.
- Emphasize that his work is different from the traditional buffalo robe because it uses space, shapes, and colors in different and more dramatic ways.
- Emphasize that Blackbear Bosin used a representational style.
- Communicate to the students that they will create a painting which shows the interaction of horses and animals in a dramatic situation.
- Tell them that they will use change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

Artists use a variety of change tools to make their work innovative. Blackbear Bosin uses change tools called **combination** and **elaboration** in his painting. Combination involves bringing together different ideas in new ways while elaboration adds details to enrich the artwork. Blackbear Bosin combines horses, animals, and warriors with a dramatic prairie fire background. He also elaborates his painting with realistic details.

## Activity

Solving the problem

Use Blackbear Bosin's ideas as inspiration to show action and drama in a painting which combines horse(s) and or animal(s) images with a foreground and background scene filled with detail.

### Suggested procedure

*Have students practise altering color from a basic hue in a variety of ways such as tints and shades; color gradations ranging from high to low contrasts; creating color schemes in warm, cool and analogous combinations.*

- Developing Ideas
  Brainstorm various dramatic background scenes (fire, giant tidal wave, storm, flood, hurricanes, earthquakes). Discuss how horses and other animals would react if they encountered these situations (fear, escape, attraction, curiosity). Sketch preliminary ideas showing how the animal(s) of your choice would react and appear in a dramatic picture.

- Drawing and Painting Ideas
  Transfer sketched ideas to the drawing paper. Expand the sense of drama in your image by exploring different qualities of line, shape and color (flowing, curving, geometric). Mix a group of colors to express ideas and then paint a picture using a repetition of light and dark values and varying color gradations. Also create an illusion of space by overlapping images making things larger and smaller and by using multiple horizon lines. Produce a unified composition.

## Assessment

Display the results of the art production activity.

*Explain to students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:
- explain how they selected a dramatic situation for the background images;
- discuss how they created distance and depth;
- describe how they combined animal(s) actions and background images to show drama;
- explain how they mixed and altered colors using different amounts of white and black to create tints and shades;
- discuss how students feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. In what ways is the horse valued in this day and age (racing, circus, dude ranches, movies, rodeos, transportation)? Make a poster to remind people of the values of horses in today's society.

2. Use a storyboard format to tell about a horse threatened by danger. Show the important changes or circumstances that arise in overcoming danger.

3. First Nations people used the horse as a symbol of power and beauty. Create personal symbols of power and beauty (cars, pets, jewelry) in a painting or drawing. Show the treasured or prized quality of these objects by emphasizing their importance with bright colors, halos or other special effects.

4. Make large cut-outs of horses involved in dramatic actions. Create a light and sound show to enhance their actions.

5. Draw, paint, and cut out horses from discarded magazines and place them in very unusual and alien landscapes (horses in large cities, underwater, on planets, underground). Use this collage of ideas to make a dramatic poster advertising a new movie or an exotic vacation.

6. Create a timeline showing how the horse was used throughout the history of various civilizations (prehistoric, Renaissance, medieval, early North American pioneer settlements, etc.). Create a painting or drawing based on a preferred era showing horses as a prime asset to humans.

7. Investigate and record various actions and movements of horses. Use these to invent a dance, pantomime, or to animate actions. Accompany the performance with music.

8. Investigate the way Plain aboriginal cultures of the past paid respect to the horse by adorning it. Create a sculpture of a horse with harnesses, halters, bridles, and other trappings to decorate your creation.

# BIOGRAPHY
# **BLACKBEAR BOSIN**
(1921 - )

Blackbear Boisin is a self-taught Kiowa/Comanche artist. His paintings are often like a dramatic performance acted out on a stage with color combinations that show a great range of lights and darks. Blackbear Bosin first makes sketches for his paintings and then redraws his work to make corrections and final changes. The action and drama in his artwork includes highly contrasting lines, shapes and colors shown as clouds, air, and flowing, rhythmic qualities of smoke and fire. Blackbear says his paintings sing with activity. He always uses ideas that grow out of the traditions of the Plains aboriginal people to portray warriors, horses, and other events. These ideas come alive with animated backgrounds and figures which provide the viewer with numerous illusions of depth.

Blackbear Bosin's artwork is different from paintings done long ago on buffalo hides which sometimes contain similar repeating shapes, few colors and value differences, stiff looking figures, and no background shapes. Blackbear Bosin's work is popular and well known. It represents an early blossoming of modern Plains aboriginal painting in North America.

Comanche - (Come - AN - chee)
Kiowa - (KY - oh - wa)
Bosin - (BOH - sin)
Cheyenne - (SHY - an)

# CULTURE
# KIOWA/COMANCHE

The Kiowa and Comanche nations inhabited the southern plains of Oklahoma for many centuries. They acquired the horse in trade from the Spaniards in the 1500's. This acquisition changed their lives immensely and made them strong and mobile. They were able to expand their territories, venture on hunting expeditions, and hunt buffalo quickly and efficiently. Their hunting adventures and tribal history were often recorded on painted robes made from buffalo hide. In traditional paintings, pictures were drawn with buffalo hip-bones dipped in paint made from natural pigments such as charcoal and colored clays. Sometimes these pictures were painted with blood or juices from flowers. Designs were often painted on drumheads, tipi covers, war shields, clothing and other items. These showed ownership, wealth, status, and connections with nature and the spiritual world. The images also acted as a record of deeds and accomplishments even though they were simply outlined with no background details. This simplified artwork differs from newer ideas explored by Plains aboriginal artists which contain realistic and dramatic subject matter with detailed backgrounds and illusions of three-dimensional space. First Nations artists of today are reviving the ideas of their cultures in new and different ways for the enjoyment of future generations.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# BLACKBEAR BOSIN

How is Blackbear Bosin's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it shows more detailed shapes.
2. _____ it is made of buffalo hide.
3. _____ it is realistically rendered.
4. _____ it shows a great range of dark and light values and color gradations.
5. _____ it uses few colors and value differences.
6. _____ it has highly contrasting shapes and colors.
7. _____ it has no spatial depth.
8. _____ its shapes and lines have flowing and rhythmic qualities.
9. _____ it symbolizes the speed and grace of the horse in greater detail.
10. _____ it contains simple repeating shapes.

Write a paragraph using some of the above ideas as well as your own. Tell *how* Blackbear Bosin's painting is new and different from the traditional painted robe.

## REFERENCES & RESOURCES

### BOOKS


Balch, G. (1965). *Indian paint*. New York: Grossett.

Barbeau, M. (1965). *Indian days on the western prairies*. Ottawa, Ontario: Queen's Printer.

Braidei, D. (1977). *The life, history, and magic of the horse*. New York: Grossett and Dunlap.

Calderon, W. (1975). *Animal painting and anatomy*. New York: Dover.

Dockstader, F. (1972). *Indian art in America: The arts and crafts of the North American Indian*. New York: Promontory Press.

Ellenberger, W., & D. Baum. (1956). *An atlas of animal anatomy for artists*. New York: Dover.

Garst, S. (1946). *Sitting Bull*. New York: Messner.

Highwater, J. (1980). *Song from the earth: American Indian painting*. Boston, MA.: New York Graphic Society.

Hofsinde, R. (Graywolf). (1960). *The Indian and his horse*. New York: Morrow.

Macgregor-Morris, P. (Ed.). (1987). *The complete book of the horse*. London: New Burlington Books.

Muybridge, E. (1957). *Animals in motion*. New York: Dover.

Renner, F. (1974). *Charles M. Russell*. New York: Henry N. Abrams.

Mallery, G. (1972). *Picture writing of the American Indian*. Volumes 1 & 2. New York: Dover.

Wood, K. (1968). *Sampson's long ride*. Don Mills, Ontario: Collins.


### FILMS


*Carousel*. Ottawa, Ontario: National Film Board.

*Indians of the Plains*. Toronto: International Tele - Film.

*Trail ride*. 20 minutes 11 seconds. Ottawa, Ontario: National Film Board.


### FILMSTRIPS


*Indians of the Plains: Buffalo hunters on horseback*. Adventures with Early American Indian Series. (source unavailable)

Smith, H. *People of the Plains*. Ottawa, Ontario: National Film Board.

Updike, C. (1974). *Our people: Indians of the plains*. Saskatchewan: Western Producer Prairie Books.


### RECORDS


Densmore, F. (1951). *Songs of the Pawnee and Northern Ute*. Washington, DC.: L.C. Recording Lab.

(1965). *Music of the Pawnee*. New York: Folkways FE 4334.

# Module 2
# Plains

METIS **EDWARD POITRAS:** *As Snow Before the Summer Sun*

ARAPAHO **ANONYMOUS:** *Arapaho Buffalo Skull*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Plains area of North America. The traditional artwork, ***Arapaho Buffalo Skull***, features a ceremonial buffalo skull stuffed with grass and painted with red and black symbols. It was made by an anonymous Arapaho artist between 1900 and 1920. The innovative artwork, ***As Snow Before the Summer Sun***, was created in 1980 by a Metis artist named Edward Poitras. It features a mounted skull made of plaster, bone and transistor parts as well as feathers and wrappings.

A **Seeing** experience provides students with information for determining how Edward Poitras' sculpture differs from the traditional ceremonial buffalo skull. A motivational story promotes visualization or mind picturing and deals with the unearthing of an ancient buffalo skull and imagining its use. This leads to questions and discussion about the similarities and differences in the two reproductions. Edward Poitras' sculpture is found to differ from the buffalo skull in several ways. It contains a greater variety of angular shapes, more concave and convex forms; it is asymmetrically balanced and has fewer repeated circular shapes; it contains transistors and other technological materials.

A **Making** section allows students to produce a papier mâché skull which shows a relationship between people and the earth. This involves using the change tools of combination and elaboration to bring together earth and people ideas and images in a skull sculpture. Decorative detail and color are then added to complete the creation. Through these activities, students are brought to an understanding of how Edward Poitras used innovative ideas.

Poitras - (POY - tra)
Metis - (May - TEE)
Arapaho - (A - RAP - a -ho)

# Seeing

*This module focuses on a **skull** theme and features Edward Poitras, a Metis artist from the Plains area, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Edward Poitras' work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Edward Poitras, a Metis artist from the Plains;
- understand the symbols used by Plains people;
- distinguish similarities and differences between a traditional sun dance skull and an innovative skull sculpture;
- know the tools, techniques and materials used to create these artworks;
- understand that Edward Poitras' artwork differs from the traditional work in shape, form, color, line, composition (balance, repetition).

**Vocabulary**

shape (geometric, organic, free-form, concave, convex), earth colors, neutrals, repetition, balance (symmetrical, asymmetrical), Sundance.

# Motivation

*Display the two Plains reproductions and communicate the following information.*

The story is about finding a special treasure. Relax, close your eyes and concentrate on the words of the story. Create pictures in your mind as the tale unfolds.

Imagine you and your friend are walking leisurely across a grassy plain. Suddenly, you stumble upon something — a gnarled, curved object barely sticking out of the ground. You look at it carefully. Humm! Not a rock or a shrub. What could it be? You reach down and grab it firmly. Heave — pull — heave again! It does not budge. You dig a circle around it. You push the sand and earth away — a bone emerges — dried, bleached, grayish, and stained. You keep on digging until the circle gets wider and deeper. Finally you use a stick to pry the bone out. Easy now, gently — that does it. Slowly the bone emerges from its resting place. Parts of it are painted but the colors are very, very faded. You look at it carefully and somehow you feel you are in touch with the maker of this ancient treasure. The circle dug around the skull throws your imagination back in time — a time of circles and sun dances. Your mind wanders as it finds itself in a dance circle with people gathering and chanting to the beat of a drum. The voices grow louder and the dancing becomes frenzied. You are in the circle. You feel yourself being poked — then poked again and shoved to the center of the circle. You feel uneasy. You came to watch, not be the center of attention. The poking continues. You whirl around angrily, wondering who is doing the poking. There is your friend laughing and telling you to quit day dreaming. You relax as your eyes go back to the sacred treasure and the joy of sharing your discovery.

Look at the reproductions in front of you and how different they are. In one, we see a buffalo skull painted in a very special way by an anonymous artist. In the other, we see a skull sculpture made by an artist named Edward Poitras.

# Discussion

*Focus student attention on the reproductions.*

Explain to students that they are going to explore how Edward Poitras' artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Edward Poitras' work differs because it:*
- *contains a greater variety of shapes and forms*
- *uses fewer circular shapes (dots)*
- *contains a greater variety of concave and convex forms*
- *uses neutral and primary colors*

**1.** Identify what you see.

**2.** Identify and describe the specific sensory qualities of each artwork. **Shape** - geometric, organic, free-form. **Form** - organic, geometric, concave, convex. **Color** - natural pigments (earth colors); man-made pigments (neutrals, primary colors). **Line** - vertical, slanted, curved.

## Formal Analysis

*Explore the **principles** of design each artwork. Help students discover that Edward Poitras' work is different because:*
- *colored circular shapes appear only on the left side of the construction and repeat at irregular intervals*
- *small three-dimensional linear forms appear on the right side of the construction and repeat in a row at regular intervals*

**1.** Explore the principle of **balance.** How are the shapes and colors arranged and distributed in the composition (symmetrically, asymmetrically)?

**2.** Explore the use of **repetition**. How are shapes and colors arranged and repeated in patterned ways (informally and formally, repeated in rows)?

## Cultural context

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, techniques, materials, and uses of each work.*

*Help students understand how Edward Poitras was influenced and guided by traditional ideas dealing with skulls.*

***Title - "Arapabo Buffalo Skull"***
***Size - (40.5 x 61 cm / 16 x 24 in)***
***Artist - Anonymous***
***Technique/Medium - Painting: buffalo skull and grass***

The sun dance represents a sacred ceremony of cleansing and renewal in Plains cultures. The featured item, a bleached buffalo skull, was used by the Arapaho people in sun dance ceremonies. It is symmetrically balanced and contains black lines and dots on one side (symbolizing earth) and red lines and dots on the other (symbolizing people). Balls of prairie grass are stuffed in the eye and nose cavities and correspond to a legend indicating the days before the buffalo when people wore grass clothing.

*Help students understand that Edward Poitras' artwork differs from the traditional one because it is made with modern technological materials, and is symbolic of Plains cultural traditions and how they have changed.*

***Title - "As Snow Before the Summer Sun"***
***Size - (29 x 71 x 48 cm / 11 3/4 x 28 x 18 7/8 in)***
***Artist - Edward Poitras***
***Technique/Medium - Construction: plaster, transistors, bone, feathers, metal, string, paint, fibre***

Ceremonial ideas are sometimes recreated in order to reinterpret their importance and meaning. The featured artwork by Edward Poitras contains a skull form with stiff plaster feathers and fringing hanging from it. It also incorporates fabric, transistors, plastics, and other technological materials. The grayish asymmetrical construction symbolizes the technological age and how First Nations people have been affected by a dominant white society.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

*Help the students understand that Edward Poitras' work is different because he uses the dot (circular shapes) and manufactured materials in a symbolically different way.*

1. What might the placement of red dots (earth) and black dots (people) on each side of the skull mean? What do the other materials (grass, transistors, fabric) represent and symbolize (food, life, legendary people, today's way of life, how traditions have been eroded)?

Buffalo skulls were an important part of a ceremony called the sun dance. This was a Plains aboriginal ceremony focusing on the sun as a symbol of life. Symbols appearing on some buffalo skulls consisted of painted dots (black for earth and red for the tribe) and balls of grass representing legendary people. They also represented sources of food and life.

2. What do the skulls in both artworks tell us about the Plains people and their way of life?

3. In what ways does Edward Poitras' construction tell us about the Plains people in today's society?

### Judgement

*Explore the significance and value of the artwork.*

1. Which of the two artworks do you prefer? Why?

2. Which one do you think best tells us about changes in the Plains culture? Why?

## Activity

### Clue Sheet

Solving the problem

How is Edward Poitras work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook and then complete the **Clue Sheet**.*

The Biography and Culture texts provide more clues about how Edward Poitras' sculpture is different from the traditional Sun dance skull. Students should be familiar with this information before they complete the Clue Sheet.

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 166 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 164-165).*

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the two artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- fewer dots;
- a greater variety of angular, concave and convex forms;
- more characteristics of asymmetrical balance (construction and distribution details);
- dots used only on left side of the skull and repeated at irregular intervals;
- a repeated row of three-dimensional linear forms (transistors) on right side of the skull;
- using modern technological materials;
- telling about the Plains people in today's society.

## Enrichment/Extension

**1.** Conduct a series of reflective questions (write about or discuss):
   a. Edward Poitras called his painting "As Snow Before the Summer Sun." Why do you think he gave the skull this title?
   b. At what kind of ceremony would this skull be used? How would you use it?

**2.** Investigate the way in which dots and lines are used in the art of First Nations cultures. Identify cultures and make notes of examples.

**3.** Research ceremonies and events in which skulls have been used by First Nations people. Describe and explain the different purposes and ways skulls were used.

**4.** Investigate the way in which skulls are used to symbolize ideas in other (non-Native) societies. Collect pictures of various ideas and create a display.

5. Edward Poitras' skull sculpture uses many modern technological materials. Investigate how modern materials have influenced First Nations art. Describe orally or write about how the use and organization of materials reflects changes in a culture.

6. Research and discuss ways that artists have constructed and decorated skulls. (Picasso - handlebar/bicycle seat skull, Georgia O'Keefe - painted skull in sky, Salvador Dali - skeletal paintings.) Start a collection of discarded objects and materials for producing skull-like creations.

7. Look at Edward Poitras' artwork. Discuss what new decorations could be used to change the skull and also:
   a. think of a new title;
   b. tell the new story that results;
   c. discuss the way the ideas could be used for a new picture.

# Making

**Skull Theme**

**Medium & Technique: Painted & Decorated Papier Mâché Skull**

**Suggested teaching time**

4 - 45 minute sessions

**Problem to be solved**

How can the relationship between people and the earth be shown in a papier mâché skull construction?

**Objectives**

Students will:

- demonstrate the ability to transform found objects and materials into a constructed sculptural form;
- use symmetrical and asymmetrical balance in arranging forms and colors;
- know specific papier mâché construction techniques;
- show the relationship between people and earth in visual form;
- reveal the capability to use change tools (combination and elaboration) to bring together a skull form and decorative materials in a new way.

**Vocabulary**

change tools (combination, elaboration).

**Materials**

*Prepare classroom for a painting and papier mâche project.*

- light cardboard (tag) or wire netting;
- pencils, scissors, paint (tempera or acrylic);
- cellulose paste and large containers;
- newspaper for covering tables and cutting into lengths;
- a collection of found materials and objects (wrappings, plastics, screen, fabric, foil, buttons, beads, string, coils of wire, feathers, thin metal sheets, magazine cut-outs, ornaments, decorative wrapping paper, etc.).

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Edward Poitras used skull ideas from the Plains culture.
- Emphasize that his work is different from the traditional skull because it uses color, shape, form, and material in different ways.
- Communicate to students that they will create a papier mâché skull which symbolizes the relationship between people and the earth.
- Tell them that they will be using change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

Artists use a variety of change tools to make their work innovative. Edward Poitras uses change tools called **combination** and **elaboration** in his sculpture. Combination involves bringing together two different ideas in new ways and elaboration involves adding detail to enhance the quality of an artwork. Edward Poitras combines a constructed skull with technological materials and elaborates it with paint and technological materials to create an innovative artwork.

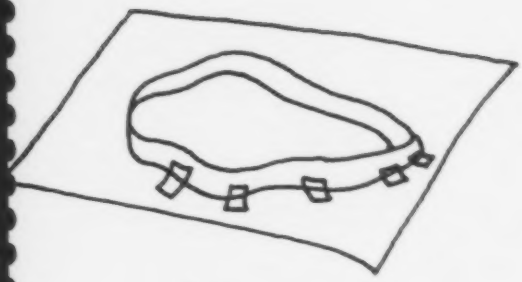
## Activity

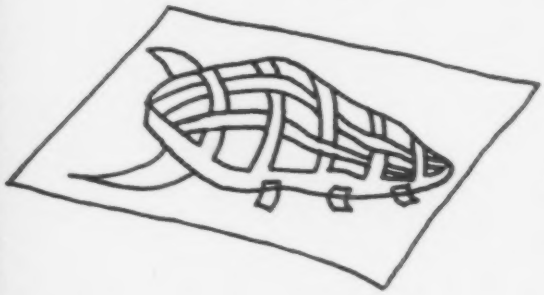
Solving the problem

Use Edward Poitras' ideas as inspiration to show the relationship between people and earth in a painted and decorated skull.

## Suggested procedure

*Have newspaper, paper towel strips, and basins containing mixed paste solution on hand.*





- People and the Earth
  Have students brainstorm their personal opinions about the relationship between people and the earth in today's society (positive, destructive, harmonious, threatening, caring). Ask them to think of a title that best expresses their feeling. Have students examine a variety of collected materials and found objects (string, feathers, coiled wire, fabric, etc.) keeping in mind how they might be used.

- Constructing the Skull Form
  The skull form may be evolved in the following ways: modeling an armature with wire netting and applying lengths of newspaper dipped in art paste or cutting light weight (tag) board into strips approximately 2" (5 cm) wide. In using the latter idea, staple or tape the ends of cardboard strips to form a collar. Run bowed strips across and along the length of the collar, stapling and or taping as shaping of the skull takes place. Horns can also be added (optional) at this time by doubling a tagboard strip for strength and attaching it to the top of the skull construction. Add pasted strips of newspaper to the basic construction for reinforcement and strength. Complete several layers allowing drying time between each application. Cut out features (nose, eye sockets) as desired. Build anatomical features by using pasted strips of newspaper. Allow time to dry completely before proceeding to next step.

- Constructing Symbols and Elaborating the Skull.
  Have students review their title and choose things that will add detail and elaborate their ideas (wrappings, objects, stuffings). Create additional parts using cardboard shapes, metal shapes, foils, screen, etc. Combine and attach all parts keeping in mind that one side of the skull represents the people and the other, the earth. Paint the skull with repeating symbols (lines, dots, shapes) or other art elements that best elicit specific feelings about the relationship between people and earth. Add other materials such as strings, feathers or dangling materials to elaborate and complete the construction in an innovative way.

## Assessment

*Display the results of the art production activity.*

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain their choice of title;
- describe how they constructed a skull form using an armature or tagboard construction;
- explain how they transformed found objects and materials to represent their ideas about people and the earth;
- describe how they combined the skull form with new ideas and materials;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Given First Nations concerns about protection of their natural environment, landrights, or other current issues, make a papier mâché skull which expresses one concern.

2. Depending on the way an artwork is displayed, it can communicate different ideas. Mount the creation in a new way (plaque, base, hanging, on altar, podium/pedestal) to make it appear sacred, holy, awesome, treasured.

3. Collect found objects and discarded materials from which to construct skulls (refer to Picasso and other master artists). Create a skull constructed from a selection of found objects and materials.

4. Think of your own skull. Draw it and then compare it to anatomical studies or specimens obtained from the science lab at school. Design a mask based on the shape of your own skull and use the design to decorate a shirt, jacket, etc.

5. Research how other cultures use skulls and horns (skull hats, buffalo headdresses, Viking helmets). Use them as inspiration to construct a personal skull and horn headdress.

6. Make a poster or billboard sign in which the skull is used as a symbol for:
   a. danger or health hazards;
   b. a restaurant or new business;
   c. other.

7. Investigate sun dance ceremonies in First Nations cultures and make other objects which could be used with sun dance skulls. Use one of your own skull creations and create a dance performance.

8. Examine Edward Poitras' sculpture. Discuss other technological parts that could be used to communicate an idea. Build a skull sculpture using only technological materials.

# BIOGRAPHY
# EDWARD POITRAS
(1953 - )

Edward Poitras is a Metis sculptor from Saskatchewan, Canada. He works with mixed media materials and combines traditional ideas with contemporary ones, often using the construction of discarded technological items. Rows of transistors and wire mesh are also evident in his artwork. He constructs asymmetrical skulls similar to those used in ancient sun dance ceremonies. These creations result in a great variety of angular, concave, and convex forms.

Some of Edward Poitras' ideas come from dreams and visions which result in integrating found materials into his sculptures. He often reinterprets ideas from the old culture in new ways. This involves making a comment about the changes affecting the life of his people. He is constantly experimenting with different ideas and materials to revive the art of his culture.

Note: Edward Poitras' ancestry is both French and Cree. He expresses the Cree side of his heritage by using ideas from the distant past in his artwork.

Poitras - (POY- tra)
Arapaho - (A - RAP - a - ho)
Saskatchewan - (Sas - CATCH - e - wan)

# CULTURE
# **METIS**

The word Metis means people with mixed North American ancestry having a dual Indian-European background. They were a distinct group of people who descended from French and Scottish trappers in the Canadian provinces of Alberta, Saskatchewan, and Manitoba. Their contributions greatly affected early North American life by easing differences between the aboriginal people and settlers from Europe and other countries.

The Metis helped with exploration, establishing trading posts, and creating settlements. They often had a great knowledge of First Nations beliefs and customs. This knowledge extended to songs and dances, the making of traditional clothing, and various customs and ceremonies.

The sun dance, an ancient ceremony of the Plains aboriginal people, was a custom about which Metis people knew. It involved a gathering of people for a renewal ceremony to insure the abundance of food for good life and health. Such sun dance ceremonies took place over several days amongst the Arapaho of Kansas and Oklahoma. They included a real buffalo skull painted with red and black and stuffed with prairie grass. Various dots on both sides of the skull represented prayers with black symbolizing the earth and red the tribe. Balls of grass were stuffed inside the nose and eyes of the skull indicating the days before the buffalo when Indians wore grass clothing.

Some of today's younger generation of First Nations artists are using materials from the technological age and at the same time are exploring ideas based on their traditional beliefs and values. In this way, they are able to renew ideas from the past to give their culture new life.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# EDWARD POITRAS

How is Edward Poitras' artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it uses fewer dots.
2. _____ its colors are made with natural pigments.
3. _____ it has a greater variety of angular, concave, and convex forms.
4. _____ it is a real buffalo skull.
5. _____ it is more asymmetrical in terms of construction and distribution of details.
6. _____ it shows dots repeated on both sides of the skull.
7. _____ it makes a comment about modern changes taking place in the life of aboriginal people.
8. _____ it uses modern technological materials.
9. _____ it is meant for ceremonial use.
10. _____ it uses dots and grass symbols.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Edward Poitras' sculpture is new and different from the traditional sun dance skull.

## REFERENCES & RESOURCES

### BOOKS


Balch, G. (1965). *Indian paint.* New York: Grossett.

Barbeau, M. (1965). *Indian days on the western prairies.* Ottawa, Ontario: Queen's Printer.

Braidei, D. (1977). *The life, history, and magic of the horse.* New York: Grossett and Dunlap.

Calderon, W. (1975). *Animal painting and anatomy.* New York: Dover.

Dockstader, F. (1972). *Indian art in America: The arts and crafts of the North American Indian.* New York: Promontory Press.

Ellenberger, W., & D. Baum. (1956). *An atlas of animal anatomy for artists.* New York: Dover.

Garst, S. (1946). *Sitting Bull.* New York: Messner.

Highwater, J. (1980). *Song from the earth: American Indian painting.* Boston, MA.: New York Graphic Society.

Hofsinde, R. (Graywolf). (1960). *The Indian and his horse.* New York: Morrow.

Macgregor-Morris, P. (Ed.). (1987). *The complete book of the horse.* London: New Burlington Books.

Muybridge, E. (1957). *Animals in motion.* New York: Dover.

Renner, F. (1974). *Charles M. Russell.* New York: Henry N. Abrams.

Mallery, G. (1972). *Picture writing of the American Indian.* Volumes 1 & 2. New York: Dover.

Wood, K. (1968). *Sampson's long ride.* Don Mills, Ontario: Collins.


### FILMS


*Carousel.* Ottawa, Ontario: National Film Board.

*Indians of the Plains.* Toronto, Ontario: International Tele - Film.

*Trail ride.* 20 minutes 11 seconds. Ottawa, Ontario: National Film Board.


### FILMSTRIPS


*Indians of the Plains: Buffalo hunters on horseback.* Adventures with Early American Indian Series. (source unavailable)

Smith, H. *People of the Plains.* Ottawa, Ontario: National Film Board.

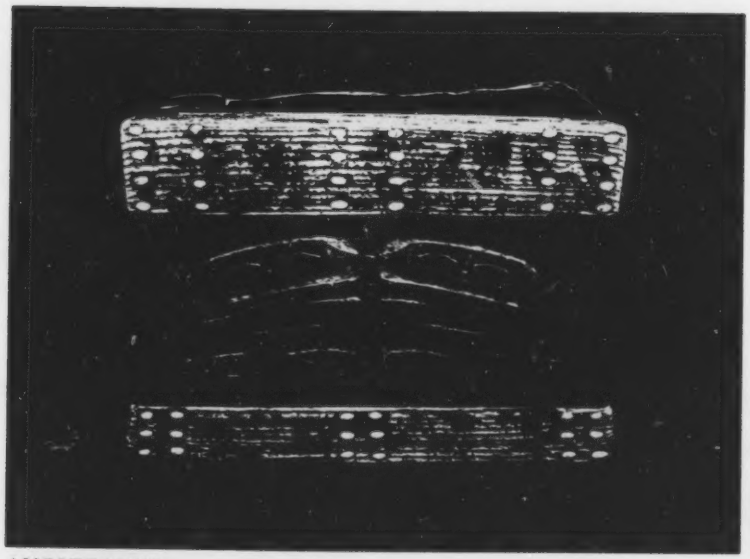
Updike, C. (1974). *Our people: Indians of the plains.* Saskatchewan: Western Producer Prairie Books.


### RECORDS

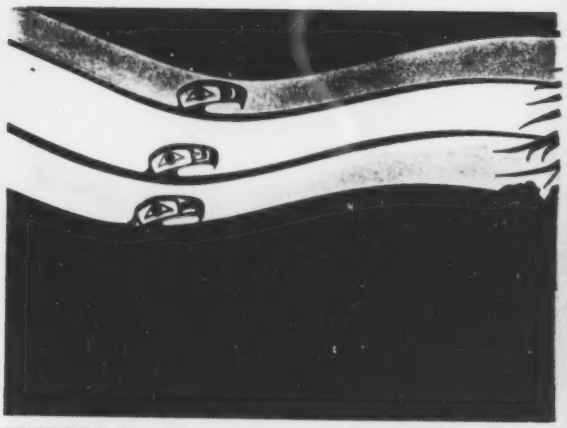

Densmore, F. (1951). *Songs of the Pawnee and Northern Ute.* Washington, DC.: L.C. Recording Lab.

(1965). *Music of the Pawnee.* New York: Folkways FE 4334.

## NORTHWEST COAST: Module 1



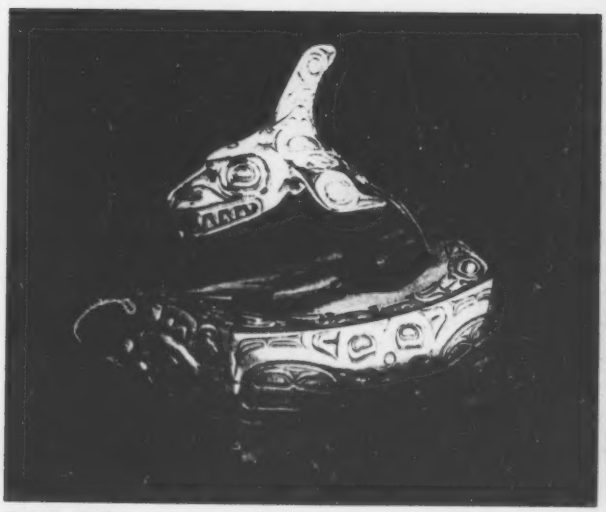
ANONYMOUS



VICKERS, Roy Henry

## NORTHWEST COAST: Module 2

ANONYMOUS



REID, Bill



BEST COPY AVAILABLE

# Module 1
# Northwest Coast

TSIMSHIAN **ROY HENRY VICKERS:** *The Fisherman*

TSIMSHIAN **ANONYMOUS:** *Tsimshian Chest*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Northwest Coast area of North America. The traditional artwork, *Tsimshian Chest*, features a carved and painted wooden chest made by an anonymous Tsimshian artist prior to the turn of the century. The innovative artwork, *The Fisherman*, was created in 1984 by a Tsimshian artist named Roy Henry Vickers. It features a silkscreen print showing a landscape with trees, beaches, and fish as well as an eagle transforming into a person within a rainbow sky.

A **Seeing** experience provides students with information for determining how Roy Vickers' artwork differs from the traditional carved and painted chest. A motivational story promotes visualization or mind picturing and deals with an eagle thinking about transforming into a person. This leads to questions and discussion about the similarities and differences in the artworks. Roy Vickers' silkscreen print is found to differ from the traditional chest in several ways. It contains traditional Northwest Coast designs and brightly colored, contrasting landscape forms. It also shows an eagle with the inside of its head transforming into a face in a series of repeated shapes.

A **Making** section allows students to transform a face in a print (or drawing) and painting project. This involves using the change tools of combination and transformation to bring together background images and face ideas, and at the same time alter or change the features in a series of transformations. Through these activities, students are brought to an understanding of how Roy Henry Vickers used innovative ideas.

Tsimshian - (SIM - she - an)

# Seeing

*This module focuses on a **face** theme and features Roy Henry Vickers, a Tsimshian artist from the Northwest Coast, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Roy Henry Vickers' work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Roy Henry Vickers, a Tsimshian artist from the Northwest Coast;
- distinguish similarities and differences between the images in a traditional wooden chest and in an innovative silkscreen print;
- know the elements of traditional Northwest Coast design;
- know the tools, techniques and materials used to create these artworks;
- understand that Roy Henry Vickers' artwork differs from the traditional work in its use of shape, form, color, line, and composition (repetition, contrast).

**Vocabulary**

three-dimensional, two-dimensional, sculpture (relief), formline, shapes (ovoid, U, split U and S shapes), value, color (primary, secondary, intensity), contrast, repetition.

# Motivation

*Display the two Northwest Coast reproductions and communicate the following information.*

This story is about an eagle that wants to be transformed into a person. Relax, close your eyes and make yourself comfortable as your mind fills with pictures from the words of this tale.

Pretend that you are an eagle. Your home is the sky where you can soar freely. Feel your body gliding in the air and feel the wind rushing by as you swoop from the sky towards the earth. Imagine you are totally free to angle or turn sideways with nothing but the vast expanse of the earth below. Start drifting down from your airy empire to earth. Glide slowly until the ground gets so close your claws scratch its surface. Your great wings flap and churn the air as you land with short, hopping movements. Being on the ground feels strange, but your legs adjust and become sure and steady. You stand tall and upright and feel like the people who walk on earth. You wonder if you will ever be like them, although you now have an idea what this would be like.

Then it is time to open your wings again and with the help of the wind to soar back into the sky. As you fly upward, you feel something different. Your body acts like a bird but you feel like you have the face of a person.

Look at the pictures in front of you and how different they are. In one, we see a carved wooden chest with faces on it. In the other, we see a silkscreen print made by an artist named Roy Henry Vickers.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Roy Henry Vickers' artwork is new and different from the traditional work made by an anonymous artist. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Roy Henry Vickers' work differs in that:*
*- its images are flat (two-dimensional)*
*- it has more organic shapes (eagle and fish)*
*- it contains brighter colors*

**1.** Identify what you see.

**2.** Identify and describe the specific sensory qualities of each artwork. **Shape** and **Form** - three-dimensional, relief; two-dimensional, flat; traditional Northwest Coast forms and shapes (ovoid, U, split U, and S shapes), organic, curving, flowing. **Color** - primary, secondary, value, intensity, natural pigments (earth-tones). **Line** - formline, outline.

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Roy Henry Vickers' work is different because it contains:*
*- more repeated rows of shapes and colors to achieve movement and pattern in the composition*
*- higher color contrasts*

**1.** Explore the use of **repetition**. How are the shapes and forms repeated and arranged to create patterns within the composition? (Traditional shapes are varied and repeated, placed one inside the other, below one another, are symmetrically arranged and repeated to form a concentrated pattern; shapes repeat in several rows, create patterns within large spatial areas)

**2.** Explore evidence of **contrast**. What main colors are used and how are they different? How are they arranged? (Painted in traditional colors with low contrast; painted in high color contrast achieved by juxtaposing primary and analogous colors as well as neutrals)

## Cultural Context

*Refer to the information provided about the artworks. Use questioning strategies to investigate the history, tools, techniques, materials, and uses of each work.*

***Title - "Tsimshian Chest"***
***Size - (L 57.5 x W 37.5 x H 39.2cm / L 22 5/8 x W 14 3/4 x H 15 3/8 in)***
***Artist - Anonymous***
***Technique/Medium - Construction, carving, painting: wood, shell, and paint***

*Help students understand how Roy Henry Vickers was influenced and guided by traditional ideas dealing with faces.*

In Northwest Coast aboriginal societies, wooden chests served as storage containers for food, clothing, tools, masks and costumes. The featured chest is made from a wood plank split from a cedar log. It uses a kerfed or bent wood method of manufacture: (1) splitting straight grain cedar wood with wedges to make a flat board; (2) notching or grooving the wood with knives to allow it to be bent into a square or rectangular form; (3) heating or steaming it to bend it. Corners are sewn together with cedar bark laced through drilled holes and pegged with splinters of cedar wood. Fitted bottoms are also attached with pegs. The lid can be freely removed from the box. Traditional designs (ovoids, U's, split U's) were carved on the box to create repeating faces one inside the other and below one another once the box was assembled. All designs are carefully organized within a rectangular format (on each side of the box). The chest was finally painted with traditional colors of red and black to highlight the carved areas. Rows of seashell were used to add decorative detail to the box.

*Help students understand that Roy Henry Vickers' artwork differs from the traditional one in that it combines traditional Northwest Coast designs with landscape imagery and departs from tradition by using bright colors and flowing shapes.*

***Title - "The Fisherman"***
***Size - (54 x 75 cm / 21 x 29 in)***
***Artist - Roy Henry Vickers***
***Technique/Medium - Printmaking: silkscreen, ink***

A combination of traditional Northwest Coast designs and landscape images are evident in the work of some First Nations artists. Roy Vickers' work uses traditionally designed eagle heads within a landscape of flowing shapes and rainbow colors. The eagle heads symbolize the transformation of a bird into a person. This is evident in the uppermost part of the silkscreen print where a hand and face appear within one of the eagle head outlines.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

**1.** Examine how the faces are represented in each work. What do you think might be happening?

*Provide the following information and help students understand that Roy Henry Vickers' work is different because it shows the head of an eagle transforming in stages, culminating in a human face and hand (within an eagle's head).*

Stylized faces in Northwest Coast paintings and carvings were often used to symbolize a chief, an ancestor or show the transformation of animals into people. Stylized faces often appeared in a repeated fashion with bold outlines or formlines, large eye areas or ovoids, and simple details which gave emphasis to their appearance. The most dramatic use of transformation was apparent in ceremonial dances. Masks often containing hinges would open revealing within them creatures or beings that belonged to a story acted out by a dancer. At a climactic moment in the dance, the music and beating of a drum would speed up, then halt when transformation occurred. Roy Vickers' artwork uses the eagle head as a symbol of clan membership. In his silkscreen print, he transformed the image of an eagle's head into a fisherman because fishing is a sport he enjoys.

**2.** What do the artworks tell us about the different ways Northwest Coast people show faces? (To symbolize ancestors, clan membership; to give human qualities to creatures)

**3.** Given the symbols used in each work, would you say that both artworks express similar ideas about faces? Give reasons for your opinions.

## Judgement

*Explore the significance and value of the artwork.*

**1.** Which work do you prefer most? Why?

**2.** In your opinion, which work do you feel best informs us about face transformation? Why?

# Activity

## Clue Sheet

Solving the problem

How is Roy Henry Vickers' work new and different?

*Ask students to read the **Biography** and **Culture** texts provided in their workbook and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** (p. 186 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 184-185).*

The Biography and Culture texts provide more clues about how Roy Henry Vickers' silkscreen print is different from the traditional carved cedar chest. The students should be familiar with this information before completing the Clue Sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue Sheets for assessment purposes.

## Assessment

*Assess both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- a two-dimensional art form;
- more animal shapes;
- brighter colors (primary and analogous);
- higher color contrasts;
- landscape images;
- more shapes repeated in rows;
- combining traditional Northwest Coast designs with landscape ideas;
- showing the head of a bird transforming into a face and hand;
- a silkscreen print;
- using acrylic paint;
- telling about the way birds and human faces can be combined and depicted inside one another.

## Enrichment/Extension

1. There are many myths about people changing into birds or birds changing into people. Investigate some of these stories and make up a personal one. Use poetry to express the ideas.

2. Observe the changes which take place in Roy Vickers' work and discuss ways in which the transformation of your face could be shown in a drawing or painting.

3. Study Roy Vickers' artwork. Role-play what is happening among the fish, eagle, and face images.

4. Study the flowing rainbow bands of color in Roy Henry Vickers' artwork. Find recorded music which has similar qualities and use it in a dance performance.

5. Research the traditional uses of First Nations face designs on blankets, totems, crests, and other items. Report your findings and discuss the differences and similarities in designs by using pictures or other visual information if they are available.

6. Research First Nations legends that tell about:
   a. communication between birds and humans;
   b. changing and transforming from one creature to another.
   Perform skits based on your findings.

7. Given the title "The Fisherman", write a story or poem about an eagle who transforms into a fisherman.

8. Look at Roy Henry Vickers' reproduction. Discuss what new face shapes could be used to change the picture and also:
   a. think of a new title;
   b. tell the new story that results;
   c. discuss the way the ideas could be used in a new picture.

# Making

| | |
|---|---|
| **Face Theme** | **Medium & Technique: Combined Painting and Printmaking (or drawing)** |
| **Suggested teaching time** | 3 - 45 minute sessions |
| **Problem to be solved** | How can the transformation of a face be shown in a painting and printmaking (drawing) project? |
| **Objectives** | Students will:<br>• demonstrate the ability to adapt stylized Northwest Coast design elements in order to show ways of transforming a face in a series of images;<br>• use repetition and contrast in arrangement of shapes, forms and colors;<br>• know suggested printing or drawing and painting techniques;<br>• reveal the capability to use change tools (combination and transformation) to combine a series of face changes with background images. |
| **Vocabulary** | change tools (combination, transformation). |

| | |
|---|---|
| **Materials**<br>*Prepare classroom for a painting and printmaking project.* | • newsprint for sketching ideas;<br>• 12 x 18" (30.5 x 46 cm) drawing paper. One sheet per student;<br>• 6 x 6" (15.2 x 15.2 cm) pieces of styrofoam (for printing technique) or lightweight cardboard (for drawing technique). One piece per student;<br>• **if using cardboard** as a template, prepare liquid paints (primary colors, white, black) pencils, brushes, black felt markers;<br>• **if using styrofoam**, use water-based inks (linoleum type), or substitute with tempera in which a drop of liquid soap or glycerine has been added. Black markers, inking plates, brayer and a printing surface. |

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Roy Henry Vickers used eagle and face ideas from the Northwest Coast Tsimshian culture.
- Emphasize that his work is different from the traditional wooden chest because it uses form, shape, color, formlines, and materials in different ways.
- Communicate to students that they will use a combined painting and printing (or drawing) technique to depict transformations of a face.
- Tell students that they will be using change tools called combination and transformation.

## Change Tool

(Combination, transformation)

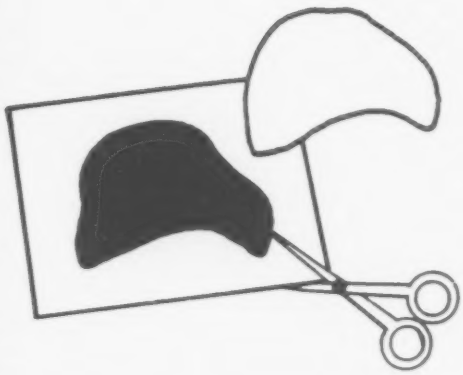
Artists use a variety of change tools to make their work innovative. Roy Henry Vickers uses change tools called **combination** and **transformation** in his silkscreen print. Combination involves bringing together two different ideas in new ways while transformation involves altering or changing an image. Roy Henry Vickers repeats and combines an eagle head with a landscape and transforms its head into a face to create an innovative artwork.

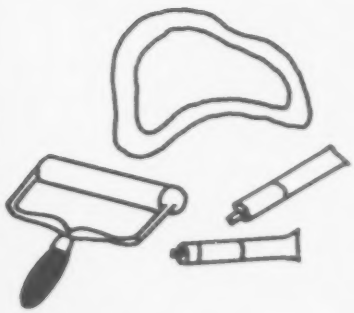
## Activity

Solving the problem

Use Roy Henry Vickers' ideas as inspiration to show face transformation in a series of changes.

## Suggested procedure





- Transformation Idea
  Brainstorm different ways in which facial features can be transformed (from bird to human, young to old, less detail to more detail, human or animal to monster). Think about how these changes would look if they were contained in an animal head outline and then combined with a background scene (real, imaginary landscape, cityscape, outerspace). Think of a bird, animal or human head and sketch it in a series of outlines. Inside each head, use outlines to show different ways changes occur as the features transform. Use Northwest Coast design elements and apply them to your ideas.

- Painting a Background
  Mix colors that best convey the mood you wish to express (bright, low/high contrasts, neutrals). Paint a background scene based on ideas generated from the preliminary sketches or brainstorming session. Apply flat colors evenly; keep shapes simple and avoid overcrowding the image with details. Also, leave open space to arrange the head transformations.

- Repeating Head Shapes
  **Drawing** technique: make a template by tracing the outline of a head onto a piece of cardboard. Cut out the head shape. Use this as a template and with a black felt marker, trace and repeat an outline on the background scene.
  **Printing** with styrofoam: Create a stencil by cutting out your chosen head outline from styrofoam. Also, cut out the interior part. This will result in a narrow rimmed shape for printing as well as a negative space for drawing in facial features. Apply black printing ink to the styrofoam with a brayer. Repeat the head outline on the paper surface as many times as necessary (one above the other, juxtaposed, slanted, curved, running across the page, etc.), in preparation for the next stage which deals with interior transformation.

- Face Transformation
  Use the black felt marker to draw facial changes as they occur within each of the head shape. Complete the picture by adding more background details. You might also want to extend lines coming from the head shapes and blend them with selected background shapes to create unity and harmony within the composition.

## Assessment

*Display the results of the art production activity.*

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and their peers. Are they able to:

- explain how they chose a specific head shape and the way they showed face transformations in a series of changes;
- explain how they applied stylized Northwest Coast design elements to their ideas;
- describe how they chose background ideas and colors;
- describe how they combined the face outline with the background scene in a unified and harmonious way;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Cut out pictures of people from discarded magazines. Using collage techniques, transform them into eagles by applying Northwest Coast aboriginal designs that make use of eagle symbols.

2. Roy Vickers was interested in transforming an eagle into a person. Cut out pictures of birds and people from discarded magazines. Transform them in various ways (parts, whole features) to make imaginary creatures in a collage or poster.

3. Use traditional Northwest Coast designs as a source of inspiration to create face designs. Make a stencil (silkscreen, lino-cut, or styrofoam) to print and repeat this design onto paper or fabric in formal or informal patterns.

4. Draw ways in which the fish or landscape ideas in Roy Vickers' artwork could be changed to illustrate transformation.

5. Examine the faces used on the traditional Tsimshian chest. Observe how faces are composed (eyes are made of faces). Use similar stylized elements and formats to create a new set of faces which contain faces within noses, eyes, and mouths. Make a screen print or lino-cut print of your design.

6. Examine the eagle heads in Roy Vickers' silkscreen print. Demonstrate ways to show how the eagle could be transformed into another animal or bird in a collage, drawing, or print project using similar background ideas and rainbow colors.

7. Draw or print several outlines of an eagle head. Create a transforming landscape within each head. Combine the transformations with another background scene using high or low contrasting colors.

8. Examine the traditional Tsimshian chest. Find cardboard boxes and create transforming face designs filling spaces on all sides of a box. Abstract, fragment or distort the face forms so that they fit the shape of the box. Outline the shapes.

# BIOGRAPHY
# ROY HENRY VICKERS
(1946 - )

Roy Henry Vickers was born in Kitkatla, a small fishing village along the coast of British Columbia, Canada. His artwork often combines traditional Northwest Coast designs (the ovoid or eye shape, U's, split U's, and S's) with more contemporary landscapes found in paintings and silkscreen prints. Some of his landscapes depict Indian village life and colorful marine scenes of the Pacific coast with their abundance of trees and forests.

Roy Vickers often uses the eagle symbol in his artwork because he is a member of the eagle clan. Clans are family groups whose organization is based on important animals in the environment of the Northwest Coast people. People in the eagle clan share the same stories and myths and use the crest of this bird in paintings and carvings for personal identity as well as to determine membership in a family. One of Roy Vickers' recent silkscreen prints titled "The Fisherman", contains eagle and fish images within a brightly colored landscape. A unique feature of the print is its repeated stylized shapes showing an eagle transforming into a human face. The traditional formline is used to outline the eagle's head which is surrounded by several defined rainbow colors. By combining traditional ideas of Northwest Coast eagle designs with brightly colored landscapes, Roy Vickers is able to reinterpret the old ideas and values of his culture and communicate them to a wide audience of people.

# CULTURE
# **TSIMSHIAN**

For thousands of years the Tsimshian people of the Northwest Coast have lived in the mountainous rain forest and river regions of coastal British Columbia in Canada. They acquired everything from the forest and ocean around them. Their life revolved around fishing for salmon, cod, halibut, and shellfish. They hunted deer and mountain sheep for wool and used it to spin and weave fabrics. They also collected a variety of seasonal berries for food. Food was generally plentiful and allowed for leisure time.

The cedar tree is abundant along the Westcoast and supplied the Tsimshian people with materials needed to create totem poles, carved chests and other essential objects. Kerfed or bentwood chests were used to store seaweed, dance costumes and personal possessions. They were traditionally made by notching cedar boards, then steaming and bending them into square or rectangular forms. Bottoms and lids were added to complete the construction. Stylized faces were sometimes carved in low-relief on the box surfaces. Sometimes these faces were carved side-by-side or inside one another. Often they would be compressed or distorted to fit the rectangular areas of the box. Low contrasting red and black colors were sometimes added to the carved areas. Paint was made from charcoal and iron ore clays mixed with a glue of fish eggs. White paint was used less often and was made from crushed sea shells. Black was used to paint major outlines called "formlines". Within these formlines both black and red were used to create inside features. Details such as cheeks and tongues of creatures were painted in red. Simple colors of red, black, and white were most popular in the traditional work of Tsimshian artists. Presently, Tshimshian art is undergoing change and renewal. Younger artists are exploring new and different ideas and materials. They are using bolder and brighter colors, and combining them with realistic landscapes in paintings and silkscreen prints.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# ROY HENRY VICKERS

How is Roy Henry Vickers' artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it shows the head of a bird transforming into a human face.
2. _____ it uses eagle head formlines.
3. _____ it shows more repeated rows of shape.
4. _____ it contains brighter colors and higher contrasts.
5. _____ it is painted with natural pigments in low contrasting colors.
6. _____ it uses a kerfing technique.
7. _____ it shows face shapes touching one another.
8. _____ it combines traditional Northwest Coast designs with landscape ideas.
9. _____ its images are carved in relief.
10. _____ it is a three-dimensional work of art.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Roy Henry Vickers' silkscreen print is new and different from the traditional carved wooden chest.

## REFERENCES & RESOURCES

### BOOKS


Barbeau, M. (1961). *Tsimsyan myths illustrated.* Ottawa, Ontario: Department of Northern Affairs and National Resources.

Chieffo, C. (1969). *Silkscreen as a fine art.* Toronto: Van Nostrand Reinhold.

Garfield, V., & P. Wingert. (1979). *The Tsimshian Indians and their arts.* Seattle: University of Washington Press.

Gooderham, K. (1968). *I am an Indian.* Toronto, Ontario: Dent.

Holm, B. (1967). *Northwest coast Indian art: An analysis of form.* Seattle: University of Washington Press.

Savage, C. (1987). *Eagles of North America.* Saskatoon, Saskatchewan: Western Producer Prairie Books.

Stewart, H. (1979). *Looking at Indian art of the Northwest coast.* Seattle, WA.: University of Washington Press.

Termini, M. (1978). *Silkscreening.* Toronto, Ontario: Prentice Hall.

Tritten, G. (1975). *Teaching color and form in secondary school.* Toronto, Ontario: Van Nostrand Reinhold.

Vickers, R. (1988). *Solstice: The art of Roy Henry Vickers.* Tofino, British Columbia: Eagle Dancer Enterprises.

Vickers, R., & D. Bouchard. (1990). *The elders are watching.* Tofino, British Columbia: Eagle Dancer Enterprises.


### FILMS


*The art of Roy Henry Vickers. (source unavailable)*

(1977). *Sauk-ai.* 9 min. 53 sec. Ottawa, Ontario: National Film Board.


### RECORDS


Halpern, I. (1967). *Indian music of the Pacific Northwest Coast.* Folkway Records FE4525.


### AUDIO CASSETTES


George, Chief Dan. (1971). *Two cultures - two worlds.* Winnipeg, Manitoba: Manitoba School Broadcasts.

# Module 2
# Northwest Coast

HAIDA **BILL REID:** *Haida Gold Box*

HAIDA **ANONYMOUS:** *Haida Argillite Panel Pipe*

## CONTENTS OF MODULE:

This module deals with traditional and innovative artworks from the Northwest Coast area of North America. The traditional artwork, *Haida Argillite Panel Pipe*, features carved sculptural creatures in relief made by an anonymous Haida artist around 1800. The innovative artwork, *Haida Gold Box*, was created in 1971 by a Haida artist named Bill Reid. It features an engraved box with a gold whale leaping from it.

A **Seeing** experience provides students with information for determining how Bill Reid's sculpture differs from the traditional argillite panel pipe. A motivational story promotes visualization or mind picturing and helps students imagine being a killer whale leaping freely into the air. This leads to questions and discussion about the similarities and differences in the artworks. Bill Reid's gold sculpture is found to differ from the panel pipe in several ways. It shows greater use of spatial ideas. It contains a single three-dimensional figure of a whale shown leaping into the air, and it gives us a glimpse of the power and freedom of a whale.

A **Making** section allows students to create an engraved clay sculpture depicting an idea which expresses freedom. This involves using the change tools of combination and elaboration to bring together a creation with a base or container and then add details by engraving the surfaces. Through these activities, students are brought to an understanding of how Bill Reid used innovative ideas.

Haida - (HI - da)
argillite -(AR - je - lite)

# Seeing

*This module focuses on **freedom** and a **whale** theme. It features Bill Reid, a Haida artist from the Northwest Coast, who expresses new and different ideas based on the old ways of his culture. These ideas are explored through SEEING and MAKING activities.*

**Suggested teaching time**

45 minutes

**Problem to be Solved**

What determines how Bill Reid's work is new and different from a traditional artwork?

**Objectives**

Students will:

- demonstrate an understanding of the life and culture of Bill Reid, a Haida artist from the Northwest Coast;
- distinguish similarities and differences between a traditional panel pipe and an innovative gold box;
- know the elements of traditional Northwest Coast design;
- know the tools, techniques and materials used to create these artworks;
- learn to see that Bill Reid's artwork differs from the traditional work in form, color, medium, and composition (emphasis).

**Vocabulary**

argillite, lost wax, casting, engraving, emphasis.

# Motivation

*Display the two Northwest Coast reproductions and communicate the following information.*

This story deals with the feeling of freedom. Settle into a comfortable position, relax, and let your mind fill with pictures as you listen.

Imagine you are a giant killer whale. You have gleaming black and white skin and large fins which help you speed through the ocean. Deep beneath the surface of water, you swim powerfully but at times you feel crowded by so many sea creatures around you. Now speed upward, through the water and break its surface with a mighty leap. What do you see? Far off on a distant shore, you see two-legged creatures. Are these people? Yes, they see you and marvel at your size and power. For a moment, your sleek body feels completely free above the water. Then you plunge downward into the dark murky ocean. As you swim deeply down into the dark depths, think about what it would be like to enjoy the light and the sun above water? What would it be like to be completely free and enjoy both worlds?

Look at the reproductions in front of you and how different they are. In one, we see an argillite panel pipe made by an anonymous artist. In the other, we see a gold box with a killer whale made by an artist named Bill Reid.

# Discussion

*Focus student attention on the two reproductions.*

Explain to students that they are going to explore how Bill Reid's artwork is new and different from the traditional one. Use comparison and contrast to explore the artworks through **description**, **formal analysis**, **interpretation**, and **judgement**.

## Description

*Describe the subject matter and the **elements** of design in each artwork. Help students discover that Bill Reid's work differs because:*
- *its color is bright and reflects more light*
- *it has fewer pierced forms*
- *it combines low relief with three-dimensional (in-the-round) forms*

1. Identify what you see.

2. Identify and describe the specific sensory qualities of the works. **Form** - traditional Northwest Coast forms (ovoid, U, split U, S shape), low and high relief, pierced, in-the-round. **Colors** - gold (bright), greyish-black (dull).

## Formal Analysis

*Explore the **principles** of design in each artwork. Help students discover that Bill Reid's work is different because:*
- *a single form projects from the main body of the artwork (in a dominant position)*
- *traditional designs are more symmetrically organized and repeated*

1. Explore the principle of **emphasis**. How has focus been achieved? (A single large form is in a dominant position over a box form; forms intertwine without any one assuming greater importance.)

2. Explore the **arrangement** of traditional Northwest Coast forms. How are the forms composed in varied and repeated ways? (The forms in the panel pipe vary, intertwine and repeat in different directions and positions; the forms in the gold box are more symmetrical and are juxtaposed (one placed on top of the other.)

## *Cultural Context*

*Refer to the information provided about the artworks. Use questioning strategies as you investigate the history, tools, materials, techniques, and uses of each artwork.*

*Help students understand how Bill Reid was influenced and guided by traditional designs and ideas dealing with whales.*

***Title - "Haida Argillite Panel Pipe"***
***Size- - (31.7 x 7.7 x 1.8 cm / 12 1/2 x 3 x 5/8 in)***
***Artist - Anonymous***
***Technique/Medium - Carving: argillite***

The featured artwork shows a stone panel pipe made of argillite, a material found on the Queen Charlotte Islands in British Columbia. It was made with carving tools and hand drills. Although the pipe contains a hollowed bowl and drilled stem, it is not intended for smoking. In Haida culture, panel pipe carvings were often complex and depicted intertwining creatures. In the featured artwork, a whale with a raven shaped fin appears with a group of other creatures. To one side of the raven is a butterfly

with a coiled tongue and cross-hatched wing scales. In the upper area of the carving is a grasshopper which can be detected by its folded jumping leg. A classic Haida style of this period is the raised eyelid line, concave socket, and dominant eyebrow.

*Help students understand that Bill Reid's artwork differs from the traditional one in that the whale form is not contained within a framed space. Also, the techniques to produce the work are far more complex because they use gold casting, soldering and engraving.*

***Title - "Haida Gold Box"***
***Size - (H 9 x L 9.9 x W 7.9 cm / H 3 1/2 x L 3 3/4 x 3 1/8 in)***
***Artist - Bill Reid***
***Technique/Medium - Casting, soldering and engraving: gold***

Several metalworking techniques are used to create the featured artwork including chasing (indenting metal), repoussé (pushing out metal), gold soldering, and lost wax casting (a technique of pouring metal into a wax mold to obtain a facsimile). The featured artwork contains a whale built on a gold soldered container with a lid. Both the box and the whale contain traditional Northwest Coast designs on their surfaces (the bowl has a beaver design). The graceful curve of the whale leaping freely into space is a distinct departure from traditional Haida art which usually restricts the creation of images to a framed area.

## Interpretation

*Interpret the **meaning** of the works by initiating a discussion.*

**1.** Examine the whales in each artwork. What do you think is happening?

**2.** How would you interpret what you see in terms of your feelings about the whales, the surface designs or other aspects of the artworks?

*Provide the following information and help students understand that Bill Reid's work is different because it clearly shows the power and freedom of the whale.*

The killer whale is highly respected by Northwest Coast aboriginal people. It is often symbolized in their art as a powerful creature of the sea. Bill Reid uses it as a symbol of freedom. Its features are clearly defined by a rounded head with large mouth and many teeth, a blow-hole, dorsal fin, pectoral fin, and a tail. Traditional symbols are used to adorn the whale and consist of ovoids, U's, split U's, and S shapes (see glossary).

**3.** What do the artworks tell us about the respect Northwest Coast people have for the whale?

## Judgement

*Explore the significance and value of the artwork.*

1. If you were to select only one of the works, which would you like to bring home? Why?

2. Which one do you think best tells about the power and freedom of the whale? Why?

# Activity

## Clue Sheet

Solving the problem

*Ask students to read the **Biography** and **Culture** texts provided in their workbook and then complete the **Clue Sheet**.*

*If workbooks are not available, reproduce and distribute the **Clue Sheet** on (p. 203 in this guide). Read the **Biography** and **Culture** texts to students from this guide (pp. 201-202).*

How is Bill Reid's work new and different?

The Biography and Culture texts provide more clues about how Bill Reid's gold box is different from the traditional argillite panel pipe. Students should be familiar with this information before they complete the Clue Sheet.

After students have completed the Clue Sheets, check and discuss their responses in class. Collect the Clue sheets for assessment purposes.

# Assessment

*Asses both oral and written responses.*

Were the students able to express their ideas about the similarities and differences in the artworks in terms of questions posed in the description, interpretation, and judgement sections?

Did the responses on their Clue Sheets reveal an understanding of the differences between the traditional and innovative artwork? The innovative artwork can be characterized in terms of:

- being engraved on all sides;
- being viewed from all sides;
- being gold in color and reflecting more light;
- having a large single form (whale) as its primary focus;
- showing a single form projecting from the main body of the artwork;
- expressing the power and freedom of the whale;
- using more complex techniques;
- not following strict traditional rules of Haida design.

## Enrichment/Extension

**1.** Conduct a series of reflective questions such as:
   a. why do you think freedom is important to Bill Reid?
   b. brainstorm lists of ideas and other ways to make an inventive sculpture of a killer whale showing its freedom?

**2.** Examine other First Nations art which shows eagles, birds, and creatures. Compare some examples with Bill Reid's work making reference to the way he depicts freedom.

**3.** Investigate the history of whale hunting and the threat of their extinction today. Write a report expressing your opinion on the topic, then:
   a. create a role-play in which a Northwest Coast teenager talks about the importance of the whale in the life of a grandparent(s).
   b. brainstorm a list of long and short term consequences if nothing is done about their imminent extinction.

**4.** Investigate the various ways in which killer whales and other fish have been drawn, painted, or carved in First Nations and other cultures. Report findings to the class and discuss your preferred form of art.

5. Write a story, poem or song about:
   a. leaping freely out of the water;
   b. diving down into the deep, dark depths;
   c. being carried on the back of a whale;
   d. having to adapt to a new physical environment.

6. Pretend being an Orca (killer whale) which is part of a large pod (whale family). Give an oral presentation in diary form of a day in the life of a whale family.

7. Imagine being a whale in an aquarium. With a partner or in groups of students, debate why it is fair or unfair to be in captivity. Summarize and evaluate positive and negative responses.

8. How do whales communicate? What kinds of sounds do they make? Use musical instruments to create a musical score based on whale sounds or "whales talking."

# Making

**Whale Theme**

**Medium & Technique: Engraved Clay Sculpture**

**Suggested teaching time**

3 to 4 - 45 minute sessions

**Problem to be solved**

How can freedom be expressed in an engraved clay sculpture?

**Objectives**

Students will:

- demonstrate the ability to represent the concept of freedom in three-dimensions;
- use the principle of emphasis to express the idea of freedom in a clay sculpture;
- demonstrate the ability to adapt traditional Northwest Coast designs to their own creation;
- know specific clay molding and engraving techniques;
- reveal the capability to use change tools (combination and elaboration) to communicate a personal idea of freedom.

**Vocabulary**

change tools (combination, elaboration), engraving, score, slip, leather hard, bone dry.

**Materials**

*Prepare classroom for clay project.*

- commercial water based clay (earthenware or self-drying) 2 pounds (1kgm) per student;
- clay boards or any working surface;
- plastic bags, carving and modeling tools for cutting, scooping and shaping clay;
- clean-up sponges or cloths.

## Discussion

(Reviewing the artworks)
*Display reproductions so they can be easily seen by students.*

Briefly review the similarities and differences in the artworks:

- Mention how Bill Reid used whale ideas from the Northwest Coast Haida culture.
- Emphasize that his work is different from the traditional panel pipe because it uses forms and materials in different ways.
- Communicate to the students that they will create an engraved clay sculpture representing their idea of freedom.
- Tell them that they will be using change tools called combination and elaboration.

## Change Tool

(Combination, elaboration)

Artists use a variety of change tools to make their work innovative. Bill Reid uses change tools called **combination** and **elaboration** in his gold box. Combination involves bringing together two different ideas in new ways while elaboration involves adding detail to enrich a work. Bill Reid combines a whale with a gold box and elaborates it to create an innovative artwork.

## Activity

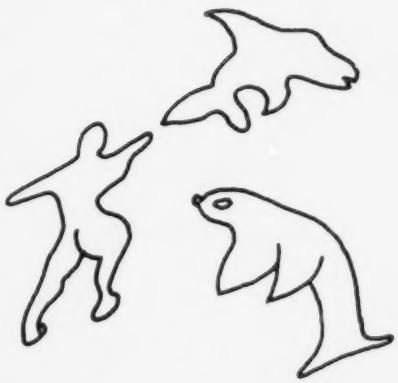
Solving the problem

Use Bill Reid's ideas as inspiration to express your own idea of freedom in an engraved clay sculpture.

## Suggested procedure

*It is important that the separated piece be fastened to the box solidly. This may mean making parts thicker, or joining the form in several places. Hollowing out the underside of the form with a scooping tool will reduce its weight and provide better balance.*

*Demonstrate how to join clay pieces by scoring and applying slip to both parts being joined.*



- The Idea
  Brainstorm several possibilies of showing freedom using a three-dimensional clay form (figurative or non-figurative, creature, person etc.). Think of how this creature or form might be represented (elongated, distorted, curving, dancing, leaping, thrusting, arching, twisting). Think of ways it could be joined and shown on a base, box, or container. Sketch ideas.

- Base or Container
  Start with a ball of clay. Mold a solid mass (square, rectangular) as desired. Hollow out underside with a ceramic loop tool or spoon. Save the scooped out material. Adjust the form if necessary and smooth its surfaces with your fingers (optional). Store the hollowed base in a plastic bag.

- Adding a Three-Dimensional Form or Figure
  Refer to your sketched ideas and use the remaining scooped out clay to mold a form or figure. Position it in a way to emphasize a feeling of freedom (showing a particular physical action, emotional state). Add details to its features (optional). Store it in a plastic bag until ready to assemble the sculpture.

- Joining the Pieces
  Use slip and score method to join the two parts solidly.

- Engraving the Forms
  When the clay is leather hard, engrave the sculpture base with repeated stylized designs. Similar repeating designs may also be added to the counterpart form. Use of traditional Northwest Coast designs is encouraged. Allow the sculpture to harden until bone-dry and follow standard firing and glazing procedures. If self-drying clay is being used, leave it in its natural state or paint the sculpture with tempera and acrylic medium once it is dry.

## Assessment

*Display the results of the art production activity.*

*Explain to the students the importance of evaluating their own image, i.e. determining its strengths and weaknesses.*

*Use group or peer discussion to explore and question methods of creation and ways ideas were developed.*

Conduct a discussion while noting student comments and the degree to which they are thoughtful and critical of their own work and others. Are they able to:

- explain their choice of a figure or form to emphasize the idea of freedom;
- describe techniques for forming, joining and engraving clay;
- describe how they elaborated the sculpture with engravings;
- discuss how they feel about their own work as well as each other's artwork. If given a chance, how would they change it and why?

## Enrichment/Extension

1. Investigate the way the whale is shown in Northwest Coast art. Use these ideas as inspiration to make a poster advertising the freedom and power of the whale.

2. Renew the Bill Reid sculpture by substituting other objects that would give it a sense of moving freely (vehicles, gliders, rockets, astronauts).

3. Use papier mâché techniques to create a large three-dimensional form which expresses feelings such as joy, surprise and tenderness.

4. There are many ways to fly freely. Cut out pictures of fish from discarded magazines. Glue the forms on to a piece of drawing paper and add various drawn images that would help to make the fish fly freely (cannons, booster rockets, catapults).

5. Whales are a very important part of the ocean environment. Create a chart which illustrates various species of whales and decide on the ones that move more freely in the water depending on their size, strength and agility.

6. Investigate activities which show freedom in the air (person on a trapeze, a gymnast, skydiver, flying birds). Find songs or recorded music that express free movement.

7. Create a kite shaped like a freely moving whale. Use traditional Northwest Coast designs to decorate it.

8. Make several "paper airplane whales." Cut out parts to resemble whale features. Draw Northwest Coast aboriginal symbols with markers or crayons which make the creation look like a killer whale. Test the creation outdoors. Judge its freedom to move freely by timing how long it stays in the air.

# BIOGRAPHY
# BILL REID
(1920 - )

Bill Reid is an internationally recognized Haida sculptor. He has successfully produced wood and metal sculptures for major public buildings and institutions. He has also carved large canoes and totems for the Haida people on the Queen Charlotte Islands in Canada. Some of his carvings recreate ancient stories of mythical creatures found in argillite sculpture. Much of Bill Reid's artwork shows the influences of ancient Haida designs combined with contemporary ideas and techniques.

Bill Reid's recent artwork uses gold and European jewelry techniques such as casting and soldering metals. In one of his gold sculptures, Bill Reid showed the power and freedom of a killer whale leaping into space. In this same piece of sculpture, he made a soldered gold container which was engraved on all sides with traditional stylized Haida designs. The idea of projecting forms into space and separating them from other sculptural parts is unusual in Haida art. Usually animals or other creatures are contained within a framed area.

Bill Reid has been very active in experimenting with all kinds of sculptural materials. His artwork has contributed to renewing the art of Northwest Coast aboriginal people and making it well-known throughout North America.

argillite - (AR - je -lite)
Haida - (HI - da)

# CULTURE
# **HAIDA**

The Haida people live on the Queen Charlotte Islands off the coast of British Columbia, Canada. These islands are located in an area of heavy rain forest, rock and sandy beaches, and ocean. The waters are rich with marine life and provide an abundance of food sources. Since the Haida were dependent on the sea, they became master canoe builders and superb carvers. Their travels took them far and wide on hunting and fishing expeditions. Their travels also permitted them to visit mainland areas where they exchanged ideas and traded goods.

Haida artwork often recreated the deeds of ancestors as well as legends dealing with creatures such as eagles, ravens, salmon, bear, and killer whales. These creatures were used as clan crests to identify family groups. As a crest, the killer whale can always be recognized by several features — a rounded head with a large mouth and numerous teeth, a blowhole, dorsal and pectoral fins, and a tail with flukes. These features appear as oval, U-shaped, split U-shapes, and S-shaped designs on totem poles, storage chests, and masks. These same designs were also carved on argillite, a soft grayish-black stone material.

The use of metal such as gold or silver appeared in Haida artwork only in this century. Haida artists are using it to add to the growing variety which enriches their culture and gives it new life.

(reproducible)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

# BILL REID

How is Bill Reid's artwork new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided:

1. _____ it is engraved on all sides.
2. _____ it shows a whale intertwined with other figures.
3. _____ it shows a sculpture contained within a framed area.
4. _____ it is made of argillite.
5. _____ it shows a whale as its primary focus.
6. _____ it is a carving.
7. _____ it shows both traditional Haida designs and modern ideas.
8. _____ it uses several metalworking techniques.
9. _____ it combines both low relief forms and sculpture-in-the-round.
10. _____ it clearly shows the power and freedom of the whale.

Write a paragraph using some of the above ideas and some of your own. Tell *how* Bill Reid's gold box is new and different from the traditional panel pipe.

## REFERENCES & RESOURCES

### BOOKS


Bringhurst, R. (1991). *The black canoe: Bill Reid and the spirit of Haida Gwaii*. Seattle, Washington: University of Washington Press.

Choate, S. (1966). *Creative casting*. New York: Crown.

Choate, S. (1970). *Creative gold and silver-smithing*. New York: Crown.

Cook, J. & W. Wisner. (1963). *Killer whale*. New York: Dodd & Mead.

Drew, L. & B. Wilson. (1980). *Argillite: The art of the Haida*. British Columbia: Hancock House.

Gatenby, G. (Ed.). (1983). *Whales: A celebration*. Toronto, Ontario: Prentice-Hall.

McCreight, T. (1983). *Metal working for jewellery: Tools, materials, and techniques*. Toronto, Ontario: Van Nostrand Reinhold.

MacNair, P. (1984). *Magic leaves: History of Argillite carving*. Victoria, British Columbia: Royal British Columbia Museum.

MacNair, P., Hoover, A. & K. Neary. (1980). *The legacy: Continuing traditions of Canadian Northwest Coast Indian art*. Victoria, British Columbia: Royal British Columbia Museum.

Peck, J. (1989). *Sculpture as experience*. Radnor, PA.: Chilton Book Co.

Pearson, P. (1985). *Crests of the Haida*. Vancouver, British Columbia: Wedge.

Shadbolt, D. (1986). *Bill Reid*. Vancouver, British Columbia: Douglas & McIntyre.

Stewart, H. (1984). *Cedar*. Vancouver, British Columbia: Douglas & McIntyre.

Untracht, O. (1982). *Jewellery: Concepts and technology*. New York: Doubleday.


### FILM/VIDEOS


(1986). *The song of the Haida canoe*. Thomas Howe Associates. (source unavailable)

*Bill Reid* (L.M.C.C. 790 MP 218)

*Haida Carver* 12 min. 13 sec. Ottawa, Ontario: National Film Board.

(1970). *This was the time*. 15 min. 53 sec. Ottawa, Ontario: National Film Board.


### RECORDS & CASSETTES


*Songs of the Humpback whale*. Capitol Records, SW-60020

*Killer whales and friends*. HOL MMF 001

# GLOSSARY

**aboriginal** — The first people to inhabit a region.

**abstract art** — A form of art in which the recognition of things loses its realistic appearance. Little or no attempt is made to represent forms or subject matter realistically.

**acrylic painting** — A form of painting which uses acrylic paint; a modern synthetic material which dries more quickly than oil paint, does not fade or yellow, can be mixed with water, and is very durable. Noted for its ability to produce bright (rainbow) colors.

**adobe** — Sun dried, unfired clay brick usually containing straw used to make houses by some aboriginal people in the southwestern United States.

**analogous colors** — Colors that are closely related because they contain a common hue, e.g., red, red-orange; yellow, yellow-orange; blue, blue-green.

**appliqué** — In design, a material cut-out and applied to the surface of another.

**armature** — A framework (wood, wire metal) used to support constructions of papier mâché, clay or plaster.

**argillite** — A soft black stone used for carving by the Haida people of the Queen Charlotte Islands.

**arrangement** — The organization of art elements to create order or unity in a composition.

**assemblage** — A technique of combining or assembling various materials or objects to create a three-dimensional artwork.

**balance** — A principle of art referring to the way elements of art are arranged and distributed to create stability. Three main types exist:
**asymmetrical** - one side differs from the other; unequal halves; also referred to as informal balance.
**symmetrical** - one side duplicates or mirrors the other; also referred to as formal balance.
**radial** - all parts growing from the center.

**baleen** — A bony substance in a whale's mouth that strains food out of the water.

**beadwork** — Decoration made of tiny glass or metal beads sewn onto cloth material.

**bone-dry** — The dryness or absence of moisture in a material, such as clay.

**brayer** — A printer's hand inking tool usually consisting of a handle and soft rubber roller.

**bright colors** — Those colors which are light and brilliant in appearance; high intensity or saturation.

**burnish** — To make smooth and shiny by rubbing with a flat tool.

**casein** — A binder made from milk protein extracted from curd and mixed with pigments. Casein paints are quick drying, but brittle when used on canvas.

**ceramic** — A word used to describe clay construction and products such as pottery.

**change tool** — Strategies used to creatively alter artwork; otherwise known as image development.
**addition** - adding new elements or parts to expand an image.
**combination** - bringing together images or parts.
**elaboration** - enhancing through the use of detail.
**repetition** - repeating the same visual elements or any part of an image over and over again to create pattern or rhythm.
**transformation** - changing or altering the outward appearance or structure sometimes in stages.

**chasing** — Technique of handwork jewelry decoration created by indenting and raising the design of a metal surface using a chasing tool and hammer.

**clan** — Family group with common ancestors having the same stories and legends.

**coil** — A method of rolling clay into long rounded strips usually for joining or constructing clay into pottery forms and figures.

**collage** — A word derived from the French word COLLER, to glue or paste; a collage can be created from several readily available torn or cut papers glued to a paper support.

**color** — An element of art; a visual sensation of light: **hue** (the color name); **intensity** the quantity of light in a color (its purity and strength), e.g., bright, dull; **value** the quantity of light which a color reflects (the degree of lightness or darkness of a color), e.g., high, low value.

**color scheme** — Choice of colors used in an artwork, e.g., monochromatic, analogous, complementary, or mixed.

**complementary colors** — A combination of one of the primary colors (red, yellow, blue) with either of the other two. For example, the complementary of red is green (yellow + blue); blue is orange (red + yellow); yellow is purple (blue + red). When juxtaposed, complementary colors intensify each other.

**composition** — The way elements in an artwork are arranged or organized, usually according to certain principles, i.e. emphasis, contrast, balance, rhythm, unity. A finished artwork.

**concave-convex** — Three-dimensional form or mass whose surface reveals indentations or projections such as hollowed or rounded; bowl-like or sphere-like areas.

**construction** — To build, join, or connect separate materials to create a three-dimensional form.

**contemporary** — Refers to current or recent as in an artist of the modern era.

**continuity** — Refers to an uninterrupted duration or continuation of ideas, i.e. related set of pictures which tell a story, flow of repeated colors or shapes, etc.

**contrast** The way elements of art are organized to create distinctive differences, e.g., light colors contrast with dark colors; angular or geometric shapes contrast with rounded or organic shapes.

**cool colors** Quality of color which is sometimes dark in appearance and sometimes used to convey a sense of coolness, e.g., blue and green are known as cool colors.

**crest** Bird and animal emblems which identify clan or family membership in some aboriginal societies.

**cross-hatching** Refers to markings with two series of parallel lines that intersect, i.e. crosshatched pencil lines create a textured effect; crosshatched engraved lines on bark or wood create a textured decorative effect.

**dabber** Applicator; a pad of cloth, sponge or cotton ball used to apply paint or printing ink to paper.

**decorate** To embellish an object by adding or fastening materials to a surface or carved object. Embellishment can also consist of adding color, texture etc.

**depth** Refers to a downward location or measurement from a surface; in two-dimensional artwork, the receding illusion of distance made by overlapping objects, creating size differences, etc.

**detail** The smaller and more intricate parts of an artwork; giving attention to minute or particular areas or parts.

**dominant** The part of an artwork that is emphasized, having paramount importance in the composition.

**earth colors** Pigments such as black, white, yellow ochre, iron oxide and copper oxide made from charcoal, crushed shell, clay and minerals. Such colors were often used by early North American aboriginal artists.

**emphasis** A principle of art and a way of organizing elements of art to create a focal point or dominant area of interest in a composition.

**engraving** Process of marking or incising a surface such as metal or wood with a sharp tool to produce an image.

**firing** To heat clay to a high temperature usually in a kiln or bonfire.

**First Nations** The first or original people to inhabit the continent of North America.

**flowing** Having uninterrupted rhythm or movement.

**form** A mass or body of material having height, width, and depth (thickness); the totality of an artwork.

**formline** Refers to a line structure used in Northwest Coast aboriginal design.

**found object** Any materials, discards, remnants, throwaways that can be incorporated in collages, constructions, or other artwork.

**free-form** An invented curvilinear form; describes shape that is opposite to geometric.

**geometric shapes** Shapes found in geometry. Basic geometric shapes are the square, circle, triangle, rectangle.

**Gitche Manitou** Spiritual being which controls life in the universe in Eastern Woodlands aboriginal cultures.

**glaze** A coating of glass fused to the surface of clay objects. Raw glaze is a mixture of chemicals applied to ceramic ware to make its surface waterproof, more glossy and colorful.

**gradation** Refers to a gradual or step-by-step changes. e.g., a gradual change of colors from light to dark.

**indent** To push inward so as to form a depressed area as in metal sculpture, i.e. concave shape.

**innovation** A way of creatively changing something so as to make it new and different.

**Inuit** Means "the people" and is the term used to refer to aboriginal people in the Canadian Arctic. The word "Eskimo" is no longer popular because it is an Indian phrase meaning "eaters of raw meat."

**iridescent** A shiny or shimmering colored surface such as a rainbow play of colors.

**Jacques Cartier** An early French explorer who colonized a part of Eastern Canada.

**juxtaposed** To place elements of art or objects next to one another, side by side.

**kachina** Mask, statue, or other object used in ceremonies by Arizona Hopi and Pueblo people. People wearing or carrying kachinas are the embodiment of these supernatural beings.

**kayak** Refers to a torpedo shaped water craft made of a wooden frame and covered with skins except for a small opening in the center; propelled by a double bladed paddle and used by some Arctic aboriginal people.

**kiln** An oven or furnace used to heat clay to a high temperature.

**leather hard** The leathery, or nearly dry quality of a clay surface or body.

**legend** A story handed down from the past based on fact or reality.

**lost wax casting** A process using wax molds, molten metal, and centrifugal force to create metal sculpture.

**matte** Having a dull surface or texture; not shiny or glossy.

**monochromatic** Variations of one color.

**mural** A large picture or design usually created directly on a wall or side of a building.

**neutrals** Tones which do not reflect any single wave-length of light. Neutrals create only effects of darkness and lightness as in black, white, or grey.

**opaque** A material which does not permit the passage of light.

**organic** Shapes which are irregular or curved and found in nature or objects in the built environment.

**pattern** Lines, colors, shapes or symbols repeated or varied over and over at regular or irregular intervals.

**perspective** The technique or process of representing the spatial relation of objects as they might appear to the eye in order to create an impression of distance or depth, i.e. overlapping, diminishing size of objects within a picture plane, use of lighter and darker colors to create an impression of space, devising converging lines to create linear or mechanical perspective.

**picture plane** In two-dimensional artwork, refers to the viewer's most direct line of sight; the position of subject matter depicted in a picture. Distance of objects in the picture plane is controlled by size variations and other means with attention to principles of perspective.

**pigment** Any coloring agent mixed with liquid or binder to create a color effect on a surface (paint, crayons, inks, dyes, etc.).

**polychrome** An artwork using more than one color.

**positive-negative shapes** The relationship between filled or solid areas and empty spaces between, inside and around these areas.

**potlatch** A feast where gifts are given to guests as a way of honoring people or celebrating special occasions.

**primary colors** Red, yellow and blue; the basic colors from which it is possible to mix other colors of the spectrum. In early Tsimshian art, black and red ochre were used as primary colors.

**printmaking** A way of transferring multiple impressions of an image onto paper or other materials. Stenciling, silk screen, engraving, stamping, are some of the techniques used to make a print from an original artwork.

**pueblo** Adobe or stone dwelling with several terraces used by some aboriginal people in New Mexico and Arizona.

**rainbow colors** Found within the rainbow spectrum and used in later Tsimshian art.

**realistic or representational art** Depicts objects or figures with near or photographic likeness; having recognizable referents in the real world.

**receding** Movement in depth giving illusion of going into the picture plane or back into space.

**rendering** The way an artistic idea is represented or reproduced.

**repoussé** Jeweler's technique of embossing thin metal to produce relief decoration by punching and hammering it from the reverse side to produce a raised design on the front.

**reproduction** A copy of an original work of art.

**rhythm** A principle of design; the regular and recurring repetition of any of the art elements, sometimes with periodic changes which produces a sense of flow or movement.

**rigid** — Measured, calculated arrangement of elements, stiff or unbending.

**scoring (clay)** — To groove or scratch wet clay using an edged tool as a step in cementing two parts of clay together.

**sculpture** — Three-dimensional work of art having length, width, and depth. Made by: **carving** (removing material); **modeling** (adding or reshaping material); **assembling** (combining, joining materials with one another). To describe the degree of projection in carved sculpture:
**low relief** - sculpted from a flat (two-dimensional) surface in which the design is not deeply carved so that the image projects only slightly from the background.
**high relief** - sculpted from a thick flat (two-dimensional) surface in which the design is carved deeply so that the image stands out noticeably from the background.
**in-the-round** - sculpted from a mass with length, width, and depth, so that viewing can take place from any angle and all sides.

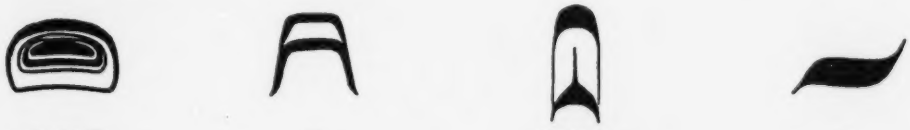
**secondary colors** — Orange, green, violet; hues made by mixing two primary colors.
Yellow+blue = green; yellow + red = orange; red + blue = violet.

**sensory qualities** — In art, those elements, particularly of a visual and tactile nature which affect the senses.

**shade** — Refers to any dark value of a color, usually achieved by adding black to a color. The more black added to a color, the darker the shade.

**shaman** — A medicine man (woman) or advisor sometimes with supernatural powers.

**shape (traditional Northwest Coast)** — The basic shapes found in Northwest Coast Native design are ovoids, U's, split U's, and S forms.



**OVOID** **U** **SPLIT U** **S**

**shape** — An element of art: a flat area having a specific character defined by an outline, or by contrast of color, value, or texture with the surrounding area. Shapes can be: **organic** - related to plant forms, having a meaning of its own; **geometric** - created by laws of geometry; are simple in character such as the circles, triangles, rectangles; **irregular** - free-form, curvilinear or amorphous. Shapes can also be filled/unfilled; positive/negative.

**silk screen** — A stencil printing process and method of making multiple impressions or prints using silk stretched on a frame. Designs are blocked out on silk so that when ink or paint is wiped across its surface, it penetrates mesh-holes and leaves an imprint of the image on the background surface.

**sketch** — A quick drawing or painting intended as a preliminary idea for more sustained and refined artwork.

**slab** — Flat pieces of clay produced by rolling or flattening for construction or sculptural purposes.

**slip** Clay mud used for joining or painting clay surfaces.

**space** An element of art referring to an interval or open area around, above, within or between two or more objects. Space is described as three-dimensional or two-dimensional, positive or negative.

**sundance** A Plains aboriginal ceremony used for healing, cleansing, and renewal.

**spirit** A supernatural being or essence which can become visible, i.e. kachina dance figures or statues used in some Southwest aboriginal cultures in the United States are used to represent spirits.

**stencil** A template; any material that masks certain areas of a design and also allows a medium to be applied to open areas by dabbing, rolling ink or painting. Stencils can be positive and negative. The shape which is cut out of the piece of paper is referred to as the positive stencil while the surrounding and remaining part is the negative stencil.

**stipple** Small repeated paint or ink markings used to make points or dots on a surface.

**style** Particular or unique way in which artists express their ideas.

**stylized** Refers to representation of artistic ideas or conventions rather than their observable or realistic qualities, i.e. overstating certain characteristics through the use of intentional simplification or exaggeration of a natural form. Traditional Northwest Coast designs use exaggerated ovoid shapes for eyes and U shapes to represent body parts of birds and animals.

**styrofoam** Lightweight polystyrene material sometimes used for printmaking.

**symbol** An idea with special meaning that represents or stands for something else, i.e. black represents the earth and red the people in certain aboriginal cultures on the Plains.

**technique** Knowledge and skill in working with materials or a medium, in painting a watery application or wash; stippling or dotting paint on a surface, etc.

**tempera** A watercolor paint medium made from pigment, chalk, and glue binder.

**texture** The quality of a surface perceived visually, by the way the light reflects off the surface or by touching. Surfaces can be smooth, rough, bumpy, hard, soft, feathery, hairy. Texture may be:
1. **actual** - real (invokes a tactile response when actually touched);
2. **simulated** - implied (an illusion of the tactile surface).

**three-dimensional** Refers to objects that have height, width, and depth (thickness); in sculpture, the reference "in-the-round" indicates three-dimensionality.

**thunderbird** A powerful mythical bird believed to produce thunder; common to many aboriginal cultures in North America.

**tint** A light value, is made by adding white to a color. The more white added to a color, the lighter the tint.

**tonality** Refers to the hues, values, intensity of colors; overall effect and arrangement of colors.



BEST COPY AVAILABLE

**tone** The relative lightness and darkness in a picture.

**totem** An object that has special meaning for members of a family or clan in aboriginal cultures, i.e. totem poles use animals, plants, or supernatural creatures to tell history or stories.

**tradition** Established or customary way of doing things, handed down from generation to generation.

**transistor** A small electronic part consisting of wire and ceramic material.

**transparent** To see through or permit passage of light.

**two-dimensional** A surface or area having only length and width.

**unity** A principle of art, achieved when there is a harmonious relationship and arrangement of parts in the design of a composition.

**value** A quality of color referring to the amount of light (tint) or dark (shade). Value changes are obtained by adding black or white to a particular hue or color.

**warm colors** Quality of color which conveys a sense of warmth. e.g., red, yellow, orange.

**wash** A thin, transparent application of paint or ink, usually brushed or sponged on a surface in a watery solution.

**wedge** A method of kneading clay to remove air bubbles.

# REPRODUCTIONS

## SOUTHWEST

**ANONYMOUS**
*HOPI DANCE WAND.* 1890
Wooden dance wand with Kachina figure.
(L 61 cm / L 24 in)
HOPI CULTURE (ARIZONA, USA)
National Museum of the American Indian, NY

**ANONYMOUS**
*BOWL.* 1350 - 1400 A.D.
Polychrome ceramic bowl.
(H 11.5 x D 24cm / H 4 1/2 x D 9 1/2 in)
ANASAZI CULTURE (ARIZONA, USA)
The Brooklyn Museum, NY

**HARDIN, Helen**
*RECURRENCE OF THE SPIRITUAL ELEMENTS.* 1973
Acrylic painting of Kachina faces and masks.
(55.9 x 58.4 cm / 22 x 23 in)
SANTA CLARA PUEBLO CULTURE (NEW MEXICO, USA)
The Heard Museum, Phoenix, AZ

**HOUSE, Conrad**
*LAYERED NIGHTS/ROAD OF SEPARATION.* 1987
Ceramic plates with highway images and animals.
(H 35.5 x W 28 x D 3.8 / H 14 x W 11 x D 1 1/2 in)
NAVAJO/ONEIDA CULTURE (ARIZONA, USA)
Artist's collection

## ARCTIC

**ANONYMOUS**
*MASK.* Circa 1885
Carved spirit mask with hand/paw attachments and circular hoops.
(H 31.8 cm / 12 1/2 in)
ESKIMO CULTURE (ALASKA, USA)
Lowie Museum of Anthropology, University of California Berkeley, CA

**ANONYMOUS**
*CLUSTER OF FACES.* 800 B.C.
Carved faces on antler.
(L 14.1 x W 3.9 x T 1.3 cm / L 5 1/2 x W 1 1/2 x T 1/2 in)
DORSET CULTURE (PRINCE OF WALES ISLAND, NORTHWEST TERRITORIES, CANADA)
Royal Ontario Museum, Toronto, Ontario

**KIOKAN, Edward**
*LOON MASK.* Circa mid 1900's
Carved loon mask with oval hoops and attachments.
(72 cm / 28 3/8 in)
ESKIMO CULTURE (ALASKA, USA)
Alaska State Museum, Juneau, AK

**AKPALIAPIK, Manasie**
*RESPECTING THE CIRCLE.* 1980's
Double face cradled by owl.
(52 x 7.14 x 40 cm / 20 1/2 x 28 1/8 x 15 3/4 in)
INUIT CULTURE (IKPIARJUK [ARCTIC BAY], BAFFIN ISLAND, CANADA)
Private Collection, Toronto, Ontario

## EASTERN WOODLANDS

**ANONYMOUS**
*DRUM.* (n.d.)
Drum with painted birds.
(D 23 x T 1.8 cm / D 9 x T 3/4 in)
OJIBWAY CULTURE (CANADA)
American Museum of Natural History, NY

**BEARDY, Jackson**
*REBIRTH.* 1976
Silkscreened geese.
(63 x 75.5 cm / 24 3/4 x 29 3/4 in)
NORTHERN WOODLANDS
CREE CULTURE (MANITOBA, CANADA)
Department of Indian and Northern Affairs, Canada

**ANONYMOUS**
*BEADED BAG*. Circa 1800
Carrying bag with three-headed thunderbird.
(H 59 x W 19 cm / H 23 1/4 x W 7 1/2 in)
Woodlands (Great Lakes)
ODAWA CULTURE (GREAT LAKES, ONTARIO, CANADA)
Royal Museum of Scotland, Edinburgh

**ODJIG, Daphne**
*THE INDIAN IN TRANSITION*. 1978
Painted acrylic mural with thunderbirds and people.
(2.44 x 8.23 m / 8 x 7 ft)
Woodlands (Great Lakes)
POTAWATOMI - ODAWA CULTURE
(MANITOULIN ISLAND, ONTARIO, CANADA)
Canadian Museum of Civilization, Hull, Quebec

## PLAINS

**ANONYMOUS**
*CHEYENNE BUFFALO ROBE*. 1850 - 1875
Buffalo robe with horses and warriors.
(153 x 219 cm / 60 x 86 in)
CHEYENNE CULTURE (USA)
National Museum of the American Indian, NY

**ANONYMOUS**
*ARAPAHO BUFFALO SKULL*. 1900 - 1920
Buffalo skull painted with red and black symbols and stuffed with balls of grass.
(40.5 x 61 cm / 16 x 24 in)
ARAPAHO CULTURE (USA)
National Museum of the American Indian, NY

**BOSIN, Blackbear**
*PRAIRIE FIRE*. 1952
Casein paint on illustration board with horses, mounted warriors, animals, and prairie fire.
(61 x 86.5 cm / 24 x 34 in)
KIOWA COMANCHE CULTURE (USA)
Philbrook Museum of Art, Tulsa, OK

**POITRAS, Edward**
*AS SNOW BEFORE THE SUN*. 1980
Mixed media sculpture.
(29 x 71 x 48 cm / 11 3/8 x 28 x 18 7/8 in)
METIS CULTURE (SASKATCHEWAN, CANADA)
Musée de la Civilisation, Quebec City, Quebec

## NORTHWEST COAST

**ANONYMOUS**
*TSIMSHIAN CHEST*. (n.d.)
Carved and painted bentwood box.
(L 57.5 x W 37.5 x H 39.2 cm L 22 5/8 x W 14 3/4 x H 15 3/8 in)
TSIMSHIAN CULTURE (BRITISH COLUMBIA, CANADA)
Royal British Columbia Museum, Victoria, B.C.

**ANONYMOUS**
*ARGILLITE PANEL PIPE*. Circa 1800
Carved argillite panel pipe.
(H 30.7 x 7.7 x 1.8 cm / 12 1/2 x 3 x 5/8 in)
HAIDA CULTURE (QUEEN CHARLOTTE ISLANDS, BRITISH COLUMBIA, CANADA)
Royal British Columbia Museum, Victoria, B.C.

**VICKERS, Roy Henry**
*THE FISHERMAN*. 1984
Silkscreen print of eagle transforming into a person.
(54 x 75 cm / 21 x 29 in)
TSIMSHIAN CULTURE
(KITKATLA, BRITISH COLUMBIA, CANADA)
Eagle Aerie Gallery, Tofino, B.C.

**REID, Bill**
*HAIDA GOLD BOX*. 1971
Cast gold killer whale and engraved gold box.
(H 9 x L 9.9 x W 7.9 cm / H 3 1/2 x L 3 3/4 x W 3 1/8 in)
HAIDA CULTURE (QUEEN CHARLOTTE ISLANDS, BRITISH COLUMBIA, CANADA)
Royal British Columbia Museum, Victoria, B.C.



BEST COPY AVAILABLE